

HOUSE & GARDEN

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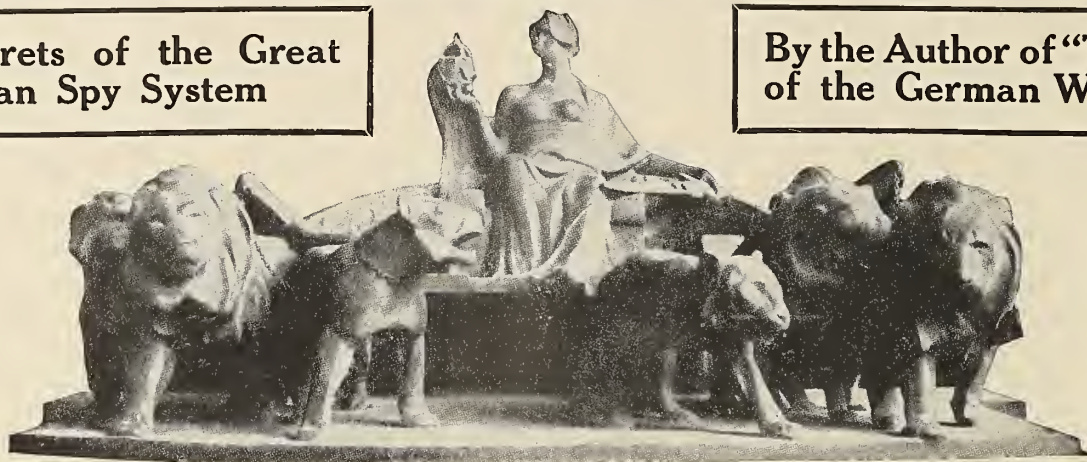


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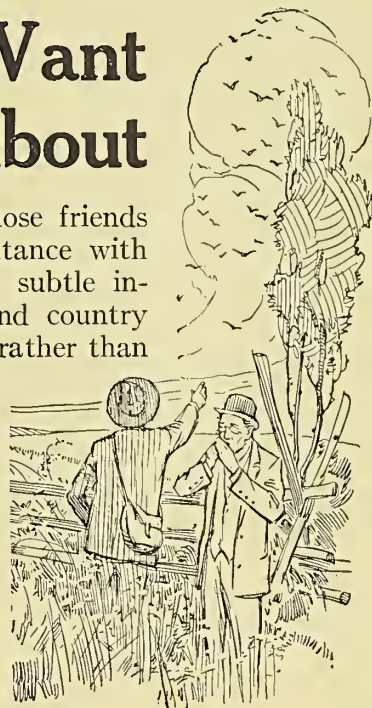
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An Italian House in New England

(Continued from page 14)

are surmounted by a shallow vaulted ceiling, beautifully frescoed in delicate colorings, several of the panels being the work of the owner, who is himself an accomplished artist. At one side of the room is an open fireplace with a carved marble mantelpiece and a broad mirror above. Bronze candelabra and Italian pottery grace this mantel. Aside from the piano and the Italian marble-top center table the furniture of the room partakes of the style of the Adam brothers, which harmonizes with the Italian Renaissance.

Beyond the music room is the living-room, a larger and somewhat more sumptuous apartment. A paneled wainscot rises two-thirds of the way to the beamed ceiling. Most of the furniture is of the heavier Italian type, some of it antique, though there is a graceful sofa on Duncan Phyfe lines. Antique and modern treasures from Italy, Mrs. Lee's native land, help to furnish the room. A fine Venetian mirror hangs above the marble mantelpiece, which is flanked by a pair of curious old lanterns on tall, slender standards. To the lover of antique furniture the beautifully carved cabinet will perhaps offer the strongest attraction. Above this hangs an old Italian painting. Directly opposite is another cabinet, smaller in size, found in an old European monastery, the carvings on which represent scenes from the Quest of the Holy Grail. About the room are hung one or two old Italian landscapes, masterpieces by Sir Joshua Reynolds, and a few modern paintings by Hamilton.

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Statement signed by Richardson Wright, Managing Editor.

Sworn to and subscribed before me this 11th day of March, 1915.

JOHN T. ELSROAD, Notary Public.
(My commission expires March 30th, 1915)

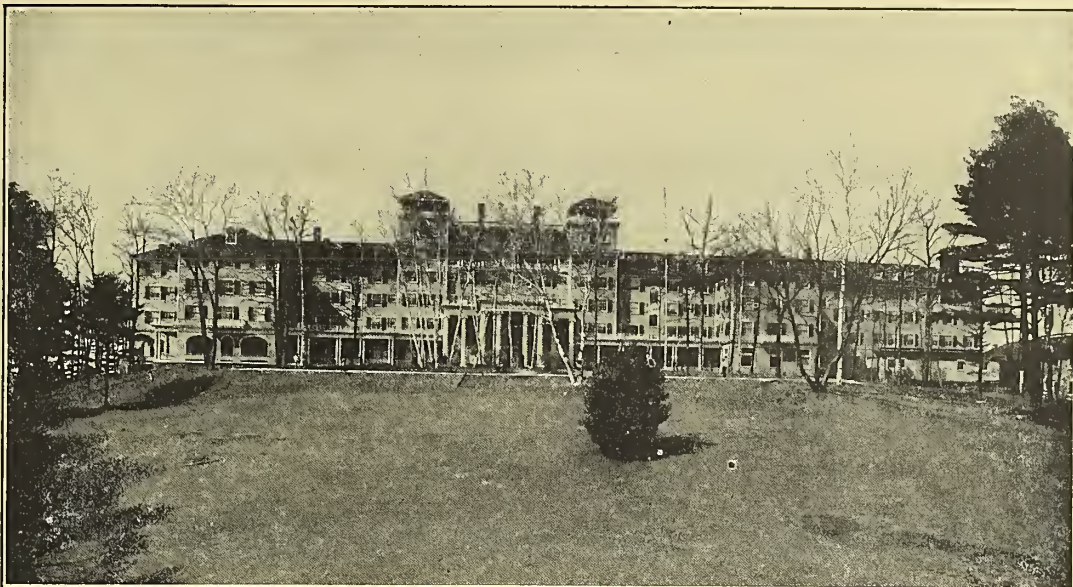
Your Saturday Afternoon Garden

(Continued from page 31)

will get them instead of the cook. Even where manure was used in the spring, an additional dressing of a high-grade fertilizer at this time will always help. Put it on broadcast after forking and rake it in. A little guano, bone dust, cottonseed meal or a little mixed hen manure and wood ashes used in each hill will give the plants a quick start and produce quicker and earlier results. A rainy or a cloudy day or a late afternoon is the best time for transplanting.

If the seed bed where the plants are growing is dry, turn the hose on it and give the ground a thorough soaking the evening before you expect to transplant. A little trench made with the hoe along each side of the row of plants to be taken up will hold the water until it has a chance to soak in. Trim back the leaves a third or so if this has not already been done while the plants were growing. Rake over smooth and mark out the piece to be planted and then with the hoe or trowel make a small hole or opening at each place and drop into it a half handful or so of guano or some other fertilizer mentioned above and mix it with the soil. If the soil is very dry pour out a pint or two of water into each hole. Let this soak away before putting the plants into place. Take up only a few plants at a time and keep them well shaded from wind or sun. Put them well down. Plants of the cabbage family should be put in well up to the first true leaves. Lettuce, endive and celery should be set just down to the crown. Be careful not to get the earth over it. Press the soil down around the plants as firmly as you can with your knuckles, and after the row is finished walk or tramp over it, making the plants still more secure by pressing the soil about them with the feet. A plant well firmed in will stand more chance of living without watering than one which has been set loosely and watered copiously. If the newly set plants seem to show a tendency to wilt shade them during the middle of the day for two or three days with pieces of newspapers.

For the cabbage, cauliflower, Brussels sprouts and kale have rows spaced three or four feet apart, the plants being spaced two or three feet in the rows, according to the richness of the soil and the variety planted. The late, flat, Dutch type requires a good deal of room. The flat, Dutch World Beater, Succession, Stone Mason and similar kinds belong to this class. The Danish Baldhead and Volga types may be set considerably closer. If you still have a few tomato plants left on hand from the spring, or seedlings which you started outdoors, set them out now for a supply of late fruit. You should plan to have a few vines in full bearing before frost.



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The Truth About Rabies

RABIES or hydrophobia—a disease known several centuries B. C., and at the present time only imperfectly understood by the average layman—is a malady about which are clustered a mass of erroneous ideas and panicky accounts garbled for the public press.

It is far from my intention to give the impression that the real "mad dog" is a *rara avis*—if a somewhat mixed metaphor may be permitted. But it should be very clearly understood that a large percentage of the reported cases are not rabies at all, but merely animals—particularly homeless city animals, or those which have lost their way—half crazy from thirst, pursued through the baking streets by a shouting, hysterical mob headed by a policeman with a club in one hand and revolver in the other, while automobiles honk, pedestrians rush wildly about, and one and all act as though at least forty-three raging, bloodthirsty, long-clawed lions had been loosed in their midst. Is it any wonder that the dog loses his sense of perspective under such circumstances, and in sheer, desperate terror snaps at whatever living thing is nearest him?

Five minutes ago he was but a cringing, thirsty derelict, searching in vain for a drink of the saving water which a thoughtless municipality too seldom supplies. Four minutes ago some browless coat-cutter or bootblack's helper, far less intelligent than the dog, noted his apathetic eyes and lolling tongue and threw an empty bottle at him, shrieking "Mad-da dog!" Three minutes ago the dog's nerves, already stretched nearly to the breaking point by his suffering, gave way entirely and he fled crazily from the pandemonium that followed the shoe cleaner's alarm. And in one minute more he will have paid the penalty which a semi-barbarian mob exacts. It is not a pleasant picture.

In a somewhat extended experience with dogs of many breeds I have known of but two cases of genuine rabies. Both were of the violent type, and in both cases the animals afflicted passed through the period of aimless running which is almost invariably noted in this form of the disease. But I can recall many instances where dogs suffering from lack of water, or else afflicted with fits caused by chronic digestive trouble, or perhaps epilepsy, exhibited the frothing mouth, unnatural eye expression and general wildness of demeanor which are sufficient to brand them as "mad" in the opinion of the populace.

The question naturally arises, "Why, if rabies has been recognized for over two thousand years, is it so little understood?" The answer is that it is one of those diseases of the nervous system which baffled the science of all save the more recent investigators. The cause of the malady is a micro-organism found chiefly in the nervous system, and capable of ready infection through the bite of the affected



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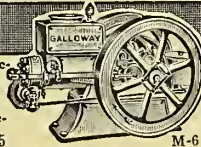
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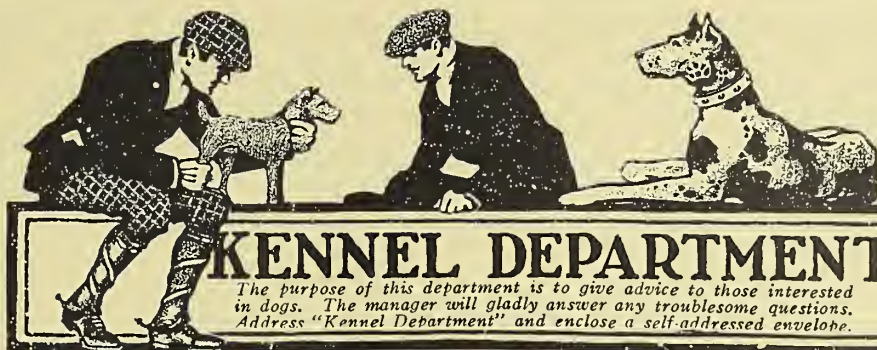
animal, whose saliva contains the virus. Experiments indicate that after introduction into the body these organisms, which are extremely hardy and yield only to some such treatment as the famous Pasteur inoculation, undergo a period of incubation and multiplication, eventually producing a kind of paralysis which results in death. A curious fact is that the disease appears to be infectious to almost every living thing of the higher orders: human beings, horses, cattle, dogs, cats—all are susceptible to its ravages.

A case of true rabies in a dog need never be mistaken for anything else, whether it takes the "violent" or the "dumb" form. In the former a curious change in the dog's disposition is the first symptom: if he is affectionate and demonstrative normally, he now grows apathetic and depressed; if ill-tempered, the development of the disease makes him cowardly or affectionate. These symptoms may become manifest in from three weeks to three months after the time of infection, and are followed in twenty-four or forty-eight hours by a desire for roaming which the animal seems unable to resist. During this wandering period the dog is irritable and nervous, snapping and biting on the least provocation. In some cases the flow of saliva is excessive, giving rise to the "foaming at the mouth," which is commonly believed to be an infallible sign of hydrophobia.

In two or three days the roving mania passes and the dog then seeks dark, secluded places, avoiding the presence of people. Soon paralysis of the jaws and throat sets in, noticeable at first in the unnaturally long, peculiar tone of the dog's bark, and extending until swallowing becomes difficult and finally impossible. The paralysis spreads rapidly through the body, and death follows in four days or a week after the first symptoms appeared.

Such is the usual course of the "violent" form of rabies. The "dumb" type differs in that the paralysis is generally the first symptom noticed, and extends so rapidly that the roving tendency mentioned is physically impossible. The course of the disease is also shorter, the dog seldom surviving more than two or three days. In neither form is the victim afraid of water; presumably that fallacy had its origin in the fact that the paralysis of the throat, which always accompanies rabies, makes the actual drinking of water a physical impossibility.

The disease is apparently transmitted only from an infected animal—it is not spontaneous in its origin. Theoretically, then, it would seem that if all dogs in a given country were kept muzzled over a period covering the possible development of the rabies virus, the disease would be eradicated. England, Denmark, Sweden and some other European countries have virtually stamped out the disease in this way.



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July Poultry Work

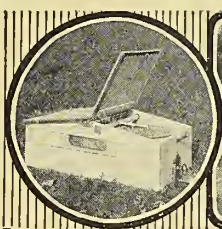

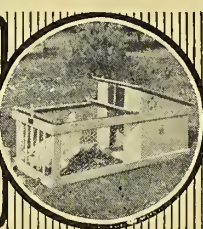
USUALLY it is better not to feed much corn to young chickens, depending more upon wheat and its products for rapid growth and the making of large frames, but this season the abnormally high price of wheat seems to compel a sharp reduction in the amount used. Most of the commercial chick rations contain a very large percentage of cracked corn this season, although considerable Kaffir corn is being used. Even the poultry business suffers from the war.

It is very important, though, to make certain that the corn used is sweet and good. Cracked corn goes bad quickly in hot weather and many amateurs find it advisable to buy in small lots, even though they have to pay a little more proportionately. If corn smells musty it should not be fed, at least to chickens, and better not at all.

Beef scraps, too, must be examined carefully, and it is well not to feed scraps too liberally. Green bone and fresh meat should be eliminated from the poultry dietary for the time being.

Green food of some kind is most essential. When only a small flock is kept clippings from the lawn will answer. Often it is possible to let the hens out for an hour just before darkness falls. They will not wander far at that time of day, but will spend their time eating grass. If watched a little they are not likely to do any damage. Rape planted in the spring should be yielding bountifully now, and it is well to make another sowing for fall use. For late feeding there should be a row of Scotch kale, which will remain green until after snow falls.

On very hot nights the birds are likely to suffer if confined in houses of the shed type. All the doors and windows should be kept opened, but should be protected by wire netting to keep out four-legged intruders. There are various ways of dealing with two-legged night prowlers, but it is poor policy to use a gun. There are patent locks which discharge a blank cartridge when an attempt is made to open the door at night and they frighten away a chicken thief quite as quickly as a rifle in the hands of an irate poultryman, who is likely to lose his self-possession on small provocation. A few Guinea hens, as a matter of fact, will make sufficient disturbance to alarm the household.

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Coops with earth floors are better than those having board floors at this season, but they must be kept clean or moved often. Poultry writers commonly advise keeping the chickens shut in every morning until the grass is dry, but whether or not that advice is good is a question open to argument. Chickens confined for a few days after having been allowed their liberty will actually lose in weight as a result of fretting and loss of appetite. Unless the grass is very wet and the weather cold it is probably as well to let the chickens out early as it is to keep them shut up until the forenoon is half gone.

It is a mistake to keep chickens and ducklings in the same yard. Not that they will fail to get along peaceably enough, but the ducklings will foul the water by dabbling in it almost as soon as the water dish is set in the yard. They like to settle down comfortably in front of the water and play in it. In fact, if an open dish is used they will climb into it by the time they are two days old. For that reason it is better to use a chick fountain, which will prevent some waste and keep the young ducks from getting wet before they acquire feathers.

It is not too late to hatch turkeys, allowing the turkey hen herself to sit on the eggs. There must be no lack of shade for the turkey poults, though, and every effort must be made to keep them free from lice. If the hen be lifted slightly when she is covering her poults at night and sulphur be sifted on the backs of the youngsters the lice will beat a hasty retreat. Lice, filth and dampness have caused more losses than turkey growers are usually willing to admit.

Bantam eggs and pheasant eggs may still be set. Much interest in pheasants has been shown of late, and these handsome birds in several varieties are now to be found on many estates, large and small. Although robust enough when grown, and, in fact, after a few weeks, pheasants are extremely delicate at first. They are very susceptible to lice and for that reason some breeders transfer the eggs to incubators a few days before they are due to hatch and raise the youngsters in brooders. A newly-hatched pheasant is very tiny, but very alert. When hens are used it is necessary to run a little fence around the nest box, or the first birds to break out of the shell will wander away before their more belated brothers and sisters appear on the scene. Some breeders put the mother hens with the little pheasants into boxes for a few days. Then they spread a white cloth over the box and find that if there are lice on the hens large numbers of the pests will gather on this cloth, which makes their extermination an easy matter. It is only necessary to souse the cloth in boiling water.

If there be a surplus of cockerels to be sold it is well to have them on the market before the middle of September, for as fall comes on prices drop.

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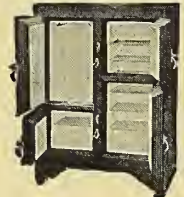


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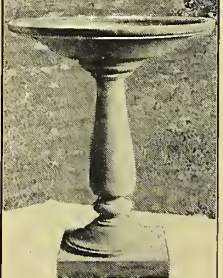


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Although the old Italian villas and their gardens are essentially formal, they have a homelike, livable quality. Transplant such exotic elegance to America and the result is often grotesque—the form is there but the spirit is lacking. From this glimpse of an Italian house in New England can be caught some of the genuine spirit. How it was created is described on the opposite page



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The house rises from a bower of greenery, relieved here and there by flowering shrubs and the more formal accents of bay trees and cedars, while the partly wooded hillside, left purposely in its natural state of wilderness, forms a striking background

An Italian House in New England

HOW THE EXOTIC ELEGANCE OF A FOREIGN STYLE HAS BEEN FITTED TO AMERICAN SURROUNDINGS—“VILLA-AL-MARE,” THE SUMMER HOME OF MR. GEORGE LEE AT BEVERLY FARMS, MASSACHUSETTS

WALTER A. DYER

Photographs by Mary H. Northend

EVERY departure from the strictly native in domestic architecture is always attended with difficulties, and some of our worst architectural blunders have been due to the attempt to transplant exotic elegance into an uncongenial environment. Perhaps no style has suffered more from this treatment than the Italian. Our New England hillsides and mid-Western prairie landscapes are dotted with mistakes of this nature. Shorn of its proper surroundings, the style is coldly formal and lacking in homelike quality.

But such crimes against good taste are by no means unavoidable, and it is quite possible to handle the Italian style of archi-

tecture in such a way as to make it seem entirely at home in its New World setting. On the shores of Lake Michigan, at Bar Harbor, and in other places, architects with a true feeling for the meaning of the style have succeeded admirably in adapting the style and adjusting the environment so that there is no hint of incompatibility, no suggestion of impropriety.

An excellent example of such adjustment is to be found in “Villa-al-Mare,” the summer home of Mr. George Lee at Beverly Farms, Mass. Here the architect, Mr. William G. Rantoul, was given a sufficiently free hand in the matter of design and planting to produce, in a brief time, an effect of settled beauty,



In the living-room the paneled wainscot rises two-thirds of the way to the beamed ceiling, making an excellent background for the heavy old Italian furniture and the plethora of antiques which have been assembled here



The music room is Italian Renaissance in design and furnishings; the walls finished in white and gold panels surmounted by a shallow vaulted ceiling

coupled with the inherent elegance and dignity of the Italian style.

Bostonians are fortunate in their North Shore, and Mr. Rantoul was fortunate in having so fair a frame for his picture. The way from Beverly to Magnolia is a delightful panorama of shady woodland, sunny meadows, a rolling hinterland, rugged headlands, sandy beaches, and the eternal beauty of the sparkling sea. In this delectable combination of shore and country there has grown up a colony of attractive homes, varying from the simple cottage to the stately mansion, surrounded everywhere by the green beauty of trees. It was amid the natural beauties of the North Shore that Mr. Lee, a well-known Boston banker, chose to erect his summer home, on the crossroads a third of a mile from the Beverly Farms railroad station.

It was sixty years ago that Col. Henry C. Lee, Mr. George Lee's father, one of the four pioneer summer residents of the North Shore, built a home not far from where Villa-al-Mare now stands. The section in the immediate vicinity developed slowly, and when the son purchased the land on which his house now stands it was a rough, forlorn-looking spot enough. In fact, it was largely a sand pit. But Mr. Lee and his architect saw the possibilities of the site, and the transformation is now complete.

Villa-al-Mare stands somewhat back from the main road on a slight eminence, commanding a superb view of the sail-dotted



Dignity rather than ornament is the keynote of the dining-room. The woodwork, the leather upholstered chairs and the massive refectory table are of mahogany. An Italian hanging chandelier is suspended from the beamed ceiling

ocean. In the distance is Misery Island, where Mr. Lee has a week-end bungalow called "Ye Court of Hearts." Visible also from the villa is the yellow stretch of West Beach, the favorite bathing resort of the North Shore colony.

The house is built of gray stucco with a red tiled roof, befitting the Italian architecture. The roof line is broken by dormers and the design displays a happy combination of balance and variety. The arrangement of windows, balconies, porches and terraces is admirably calculated to offset any tendency toward stiff formality. The entrance is at the end, facing the road, while the main front commands the view of the sea and overlooks the garden. At the left of this the wild, rocky hillside offers a charming foil to the works of man.

The feature which at once attracts the attention of the beholder is the wealth of planting near the house, and to this is due, in large measure, its appearance of being comfortably at home. It seems to rise from a bower of greenery, relieved here and there by flowering shrubs and the more formal accents of bay trees and cedars, while the partly wooded hillside, left purposely in its natural state of wildness, forms a charming background.

The house is approached between ornamental gate-posts, up a short flight of steps, and along a winding gravel path between velvety lawns and masses of shrubbery. The little entrance porch, with its tiled roof and white pillars, flanked by hydrangeas



This view of the living-room indicates its position in the house. The French windows open directly on the terrace shown on the next page



Across part of the garden front extends a brick terrace with bay and box and palms in tubs, bordered by a stone-capped, vine-covered parapet



At the left of the terrace is a covered veranda enveloping the corner of the house. Suitably furnished, it may be enclosed for a sun parlor

and bay trees in Italian marble tubs, is just the right size to offer a friendly welcome. Around the house to the right the lawn extends, and to the left, on a lower level, is the garden, which can be reached from the entrance porch by two easy flights of stone steps.

Across two-thirds of the garden front extends a brick terrace, with bay and box and palms in tubs, bordered by a stone-capped, vine-covered parapet, at each end of which is a century plant in a marble pot.

Below this is a shrub-massed terrace, and below that the formal garden, with its stone retaining-wall nearly covered by clinging *ampelopsis quinquefolia*. The garden is simply formal, Italian in its elements like the house, its center of interest being a single-spray fountain in a circular pool, surrounded by a low concrete curb and a ring of greensward. The garden lawn is broken here and there by sentinel cedars, standard roses, flowering shrubs, and bits of rare Italian marble, with seats arranged at convenient spots.

At the left of the brick terrace, which is reached from the living-room

through large French casement windows, is a covered veranda enveloping the corner of the house. This may be enclosed as a sun parlor, and is suitably furnished.

The wild hillside at the rear of the house, with its few gnarled old trees, is a tangle of wild roses and clover, while nature has been assisted by the planting of *clematis paniculata* and *ampelopsis*, which partly cover the gray ledges in summer. A short distance to the rear are the stables, where Mr. Lee keeps a string of thoroughbreds, reached by a gravel walk through a smooth-shaven lawn, bordered at intervals by hydrangeas and other plants in tubs.

The interior of the house, in which the Italian note has been preserved, is no less successful than the exterior. The entrance door opens directly into an arched hallway with mosaic floor and paneled woodwork. From this hallway oaken stairs ascend to the second floor.

To the left of the hall is the music room, which is Italian Renaissance in design and furnishings, not far removed from the English Georgian style. The walls are finished in white and gold panels and
(Continued on page 2)



Befitting Italian architecture, the house is of gray stucco, with a red-tiled roof. The arrangement of windows, balconies, porches and terraces is admirably calculated to offset any tendency toward stiff formality



One of the summer fabrics—varitinted flowers with a black-hued background



The first principle of refurbishing for the summer is to put away all furniture and hangings that suggest winter and to give the room a sense of spaciousness



Another fabric is the basket and flower pattern on a blue-checked ground

The House in Summer Negligé

THE FURNITURE TO DISCARD AND ITS HOT WEATHER SUBSTITUTES—SUMMER COLOR SCHEMES—THE NEW STRIPES—SUMMER CARE OF WINTER FURNITURE

AGNES FOSTER

IN "doing over" for the summer, our axiom should be: not "overdoing." Simplify and eliminate at every turn. The stuffiness and fussiness of winter quarters must be replaced by the fluffiness of summer furnishings. The imagination plays such a part in our being cool that, while a red plush sofa does not actually heat us nor a gray wicker *chaise longue* upholstered in light-green chintz keep us cool, these factors of psychology must be kept in mind.

There are some things to be attended to before we start to redo our quarters for the summer. It were best to cleanse thoroughly several of the largest and more cumbersome pieces of furniture, wrap them in sheets and put them away in the store room. Even with the use of slip covers there is bound to be much wear and tear on furniture during the summer, so it were more prudent to put them away altogether. Oriental rugs should be rolled up in newspaper—moths detest nothing as they do printer's ink—and put them away. The grit of summer dust is particularly hard on rugs. Wash all the bric-à-brac, put over them covers of oiled paper, and place them upon the topmost closet shelf. Along with these go the oil paintings in their heavy gold frames. Leave only a few etchings or water colors, which can now come into their own in prominence. These things disposed of, we have a working basis on which to refurbish for the summer.

Our first consideration is the walls. If the paper is in good condition it may need only a thorough wiping with a clean cloth and with dry bread around the squares where the pictures have been removed. In case the paper has had its day, the walls may

be done over with alabastine. This comes in very good shades and leaves a smooth, clean, fresh surface.

If the walls are to be repapered choose gray or putty color or a soft, cool tan. Striped papers are very popular this season, and they come in a great variety of stripes and tones—and at a small price. Black stripes on a white or gray or buff background make a charming side wall. If care is taken to select a stripe that is wide in proportion to the size of the room, a very striking and not altogether bizarre effect is obtained. Of the many figured papers being shown this season one particularly is interesting: blackbirds and flowers on a white background, suggestive of an old English paper.

Granted that the woodwork is white, the mouldings of the door casing may be striped in black. The greatest care should be taken that this is not overdone. It would require, perhaps, the judgment of a decorator to get just the proper balance of black and white. The entire door and trim may be painted black, but this, I believe, to be less successful than the striping.

Never have the papers been more attractive than this season. To be sure, stripes predominate, as they do in women's clothes. For the dining-room there come blue and buff stripes; for the bedrooms, lavender and gray. Chintz papers are always suggestive of summer rooms. Used in conjunction with a plain, white wainscot, the chintz papers are at their best, especially if the hangings and upholstery are confined to one or two tones. A pretty bedroom is done with a light lavender wall and woodwork of lemon color; the tones must be very delicate and one or two notes of deeper lavender should be introduced to keep

the scheme from becoming insipid. Thus, one can use wicker furniture dyed lavender with vari-flowered chintz coverings repeating the tones of the walls and woodwork.

A very cool color-scheme is black and white or gray, and, to offset it, use mulberry here and there. While mulberry is not so much in vogue as last season, it has retained its place in its proper use. With black and white may also be used a very little vivid orange and a very little blue-green.

It is not always possible to have two sets of floor coverings. If the carpet or large rug must be kept, it can be cleansed, covered with newspapers laid smooth and then covered with denim stretched and tacked around the edge. The papers prevent the dirt from sifting in and keep away the moths. As the denim may be had in tones to harmonize with any color-scheme and is easily stitched up, it forms a cool, agreeable covering. Each year it can be taken up and packed away for the ensuing summer. If the rug is large it were wiser to turn the denim over the edges and sew it firmly underneath.

The best rug for summer is one with no pile. Flat tapestry weave rugs come in all sizes and colors. The more expensive Scotch rugs, the cheaper American art rugs and the Colonial rag rugs all fall in the no-pile class. For medium price and service the domestic art rug is preferable. For bedroom use rag rugs have some justification, but the art rug is at all times best. These come in two tones with plain banded or fancy borders. They have countless trade names and are to be had in a variety of grades.

For the first-floor rooms and the outside living-room fiber rugs are serviceable. It is well to avoid too fancy weaves and colors, as they make a room chaotic and too suggestive of the camp and porch, besides frequently having a wearing effect on the nerves.



Painted peasant furniture can be decorated in the design of the hangings, giving the room a decorative unity

In refurnishing, if one wishes to use what is at hand as to rugs, they can easily be dyed. Thus, in a black-and-white room we may not be certain that we will like the scheme and therefore do not want to go to the expense of buying a black rug. As a

try-out we can have an old rug dyed black at a small expense.

It is always better to have small rugs in summer time than large, as they are more easily taken up and cleaned, and, moreover, a sparsely covered floor gives a sense of coolness.

To re-kalsomine a ceiling is a matter of small expense if the painter uses care. A newly tinted ceiling adds freshness, and done now, it need not be redone in the fall. Always have it tinted to tone in with the color of the wall. For that reason a dead white ceiling is impracticable; moreover, it would show quickly the smoke from lamps, the fire and the furnace.

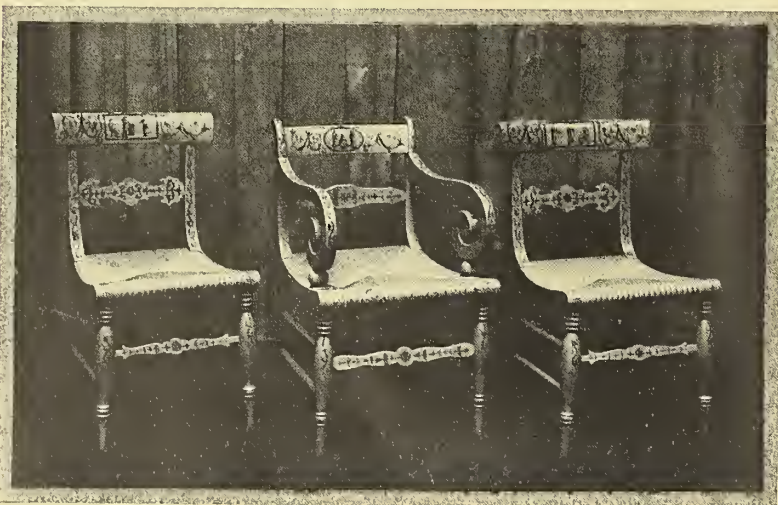
The heavy, handsome velour or damask hangings at windows and doors are the most essential winter furnishings to be gotten rid of. Upholsterers will sometimes recommend their being left up hung in bags, but nothing is more ghostlike in appearance than these great, sheeted things dangling in midair. Take them down and substitute at the doors a plain cotton rep, which hangs well and is inexpensive. At the windows nothing is more effective or partakes more of the summer gladness of color than chintz. Narrow-width cretonnes in excellent patterns and colors come at twenty cents a yard; double-width linens in beautiful design and wonderful colors come as high as \$4.50; and one's choice lies all the way between. For furniture coverings the 50-inch width cuts to the best advantage, but for the hangings the full width is too broad for the general run of window openings and the split width looks a little scrimpy. Use the 30-inch width.

An excellent way to treat a window is to put next the glass a cream scrim with a wide hemstitched hem at the bottom. This curtain shields from the strong glare and prevents the dust from blowing in. As it is readily washed, a fresh, crisp appearance can always be maintained. Inside these could be hung the chintz curtains, preferably with a valance. The valance shuts off the top light, serving somewhat as the awning does outside. It also gives a good finish to the top of the window and hides the rod.

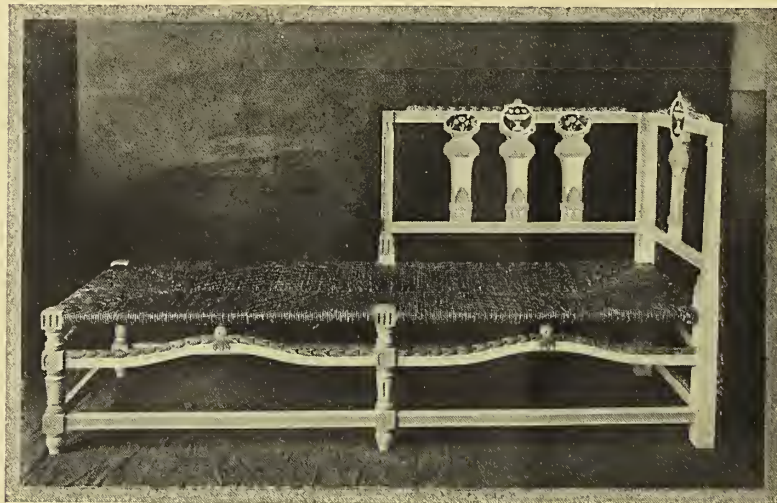
Some chintzes look best with the light coming through them and showing the color, so they are best left unlined;



Extension tables, light in weight and with clean-cut lines, can serve a dozen purposes in the summer home



The fact that peasant furniture is eminently adapted to the summer arrangement does not forbid it a place in an all-year decorative scheme



A couch of these lines and light structure is always serviceable. Its decoration can match the hangings, and its tone the walls



Rattan and willow furniture has no equal for summer use if it is employed judiciously. Painted to harmonize with the walls and upholstered in gaily-tinted chintz, it lends a refreshing air of coolness and comfort, a respite from the stuffiness of winter furniture

others lose their pattern when unlined. A rather odd and dainty window hanging can be made of Japanese toweling. Both patterns and colors are summery. Hang them on either side of the window and use a valance of the material. These are adaptable to both dining and bedrooms. In the former the blue and white patterns are especially good to use when the china also is blue. Table runners and dresser covers may be made of the same material. It washes well and is inexpensive, coming from fifteen cents a yard upwards.

There are numberless sunfast materials shown, and, if one avoids the clinging variety, no better window drapery can be had. It is well to avoid the type that has a black warp thread, for while these are pretty enough in the hand, they are not pretty with the light streaming through.

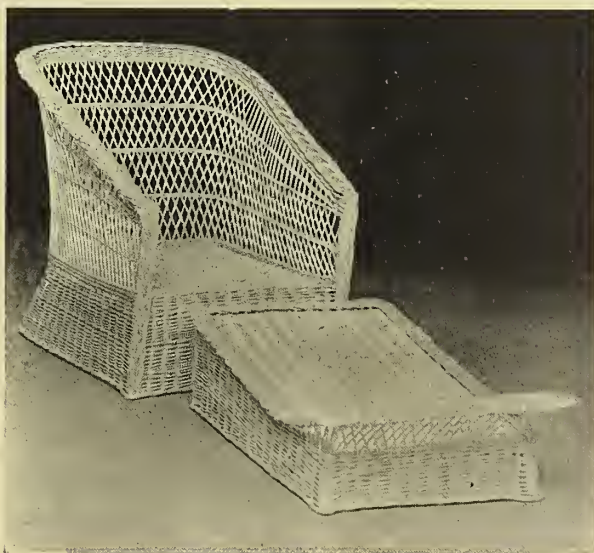
If one wishes to go in for a rather expensive linen it were best to choose one with many colors, because good linen gives many years of service and you can change the color-scheme of

your room from year to year, picking out of the linen a tone and matching it up with plain fabrics. Nothing is cooler than a gray and rose linen. Use with it gray-painted furniture and plain rose upholstery, alternating with a few pieces done in linen. A

room becomes tiresome when all the pieces are upholstered alike and is perhaps too reminiscent of a "suite." On the other hand, a room of conglomerate upholstered pieces has neither restfulness nor dignity. Plain walls, figured hangings, plain and figured upholstered furniture—this is a fairly good rule to stick by.

Summer chair-coverings are so inexpensive that they should be redone very often. With the help of a good upholsterer who comes in by the day, a complete summer garnishing may be easily accomplished. It is well, before putting on the covers, to rub the furniture down with a good polish, as the heat is hard on the furniture finish. If the oil is well rubbed in there is little chance that it will blister or crack.

(Continued on page 55)



A combination lounge chair and foot rest of this kind will be found indispensable



The first flowers that can be gathered successfully for house decoration—narcissus. Arrange them in a stand set in water for even the stems are beautiful

I HAD a garden by the house, but I wanted another. Gardeners always do! This was to be for cut flowers—a place where I could try out my experiments and have my fun and failures unseen. I wanted, moreover, a gay garden all summer.

A corner of the vegetable garden was taken—a plot 64 feet by 74 feet—and laid out along the lines shown in the plan. The beds I dug over two feet deep, filled them with a foot of well-rotted cow manure and then layers of earth and manure, thus raising them well above the level to allow for settling. The center beds were edged with grass, the borders with brick, covered with edging plants to save space and labor.

In the oval center bed I planted nine Madame Plantier roses, which were large enough to hide partly the beds from one another. In June they are a mass of small white roses. There is an added advantage in that they never suffer from blight and are perfectly hardy.

On the south and west sides of the garden I stretched a wire fence and, in order not to take any space from my beds, planted outside of it rambler roses, Dorothy Perkins and Northern Light, the last a dainty pink-and-white rose exceedingly attractive. Ramblers give no trouble, requiring only an annual cutting away of the dead wood; moreover, they grow quickly and make a wonderful show in June.

In the two borders by the wire fence I planted most of

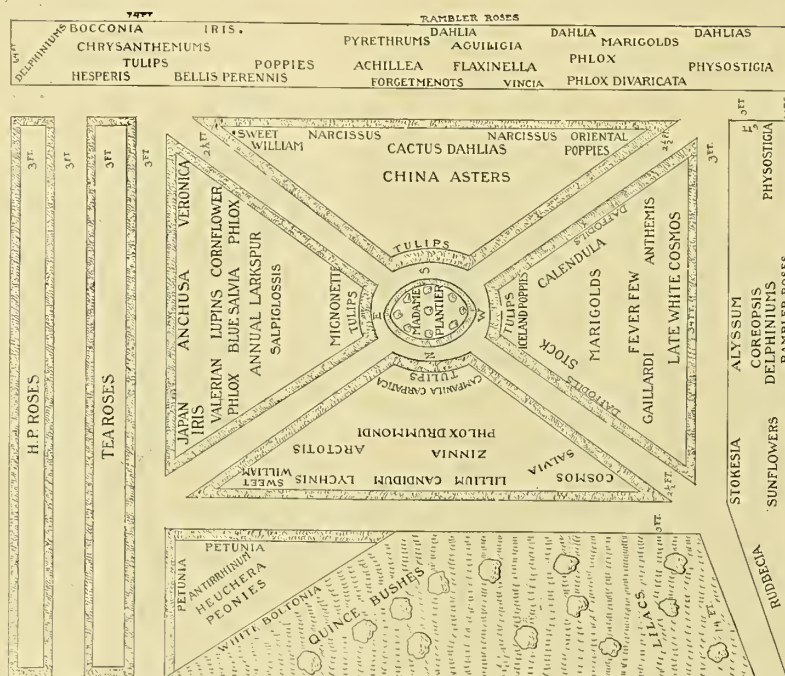


Miss Lingard, a white phlox, has two blooming seasons: starting early in June and blossoming three or four weeks, and again in July

Making a Garden for Cut Flowers

THE PROPER USE OF A GARDEN PLAN—CONTROLLING THE COLOR SCHEME—THE FLOWERS THAT LAST BEST IN WATER—PLANTING AGAINST FROST

CORNELIA L. CLARKSON



By using a plan, space and labor were saved, the kinds were segregated and the color scheme more easily plotted and maintained



China asters last well in water. During their culture watch for black beetles. Once past that stage, the blossoms are a well-won reward.

my perennials. They were generally successful, save the hollyhocks, which became diseased. As there is no remedy for this plant sickness, I burnt the plants and sprayed the ground with Bordeaux Mixture. I will try them again in a couple of years.

From May until frost my borders are gay, first with tulips, arabis and little English daisies, *Bellis perennis*, quickly followed by columbines, *Aquilegia*, pyrethrums, German iris and the old-fashioned gas plant, *Dictamnus Fraxinella Alba*. The last should be better known; it has a beautiful white flower in May and a good foliage all summer; a slow grower, but when four or five years old it branches out and makes a handsome bush. The pyrethrums, single and double, also last a long

time. If the lower leaves are cut away they will not rot out, as often happens when the roots are too damp. The columbines are always a joy, lasting many weeks and being of many colors. The long-spurred variety generally die after a few years, but the short-spurred seem to live on indefinitely. The latter variety sow themselves, and many seedlings can be taken up in the autumn and given away, thus affording one the pleasures of helping other gardens and gardeners. German iris are—or should be—in every garden. To make them bloom more freely divide the clumps every three or four years.

A self-contained flower, the delphinium, if cut back when it goes to seed, it will send up new healthy shoots. In the same month coreopsis flowers. A hint as to winter care: do not cover them with manure, as it will kill them, a straw or leaf mulch is all they require. On and off all summer the *Pearl Achillea* blooms. It is especially valuable for cutting. As it spreads like a weed, boards should be placed in the ground all around it.

So that they might be tied securely, the dahlias were planted by the fence. Their culture is simple enough, although many gardeners play tricks with them—often to their regret. Thus some cut out the middle stalk with the idea of getting more flowers and less foliage. I have not found this practical. If more than two stalks come from the bulb I cut them off at the ground.

The poppies, sown in every empty space, bloom in July and August with the phlox. Of the many varieties of phlox the best I know is the early white Miss Lingard, which has huge flower heads, blooms early in June, lasts three or four weeks and flowers again in August. Of the salmon pinks the prettiest is the Elizabeth Campbell.

In September the pink-and-white *physostegia*—which, by the way, is an excellent cutting flower, lasting for days in water—keeps gay the border of my garden. The dahlias, marigolds and chrysanthemums last until frost.

As chrysanthemums seem to dislike wind, I have found it better to plant them in a sheltered spot.

The four middle beds of my garden are largely for annuals. At first an annual bed is not pleasing, the seedlings seem scrawny until July. They should have been mixed with perennials, but

keeping them separate proved convenient for cutting, so I bore with their appearances.

The north and west beds are partly sheltered by old lilac bushes, so I planted my late white cosmos in them, and they are often saved from a first frost—an excellent idea to remember if your garden happens to have bushes and you wish to make your cosmos last as long as possible.

The color scheme of the north bed is red and white with the white supplied in part by candidum lilies. As these are in a hot sunny spot they seem to thrive; I cannot grow them satisfactorily in half shade. Red is given by scarlet salvia; and in the autumn, when the garden is turning brown, I am grateful for their brilliant color.

Blue and white is the scheme of the east bed. My Dropmore *Anchusa* has grown larger than any I've ever seen; besides, it lasts from May to July. The Emperor William cornflowers are excellent for cutting, but they turn brown by July. Were it not for the fact that they seed themselves, I would not bother with them. In May the hardy lupines are beautiful. They make big plants four or five feet high. However, they also die down, so I plant the hardy blue salvia, *Azurea grandiflora*, in front to hide them.

The south bed is principally for China asters, pink and white (American Branching), and by August is a

glorious sight. When the first buds come watch for black beetles. No amount of spraying will affect these. You must pick off by hand morning and night, and to make sure that they do not return drop them into oil or boiling water. The work is arduous, but if

(Continued on page 55)



The old-fashioned gas plant, *Dictamnus fraxinella alba*, should be better known. It has a beautiful white flower in May and a good foliage all summer



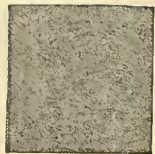
When the Sweet William died down, a row of white petunias covered their place along the edge



Madame Plantier roses, which filled the middle oval plot, were a mass of small white roses in June



Together with pink tulips in the south bed was rock cress, *Arabis albida*, the double long-blooming variety



A WALL space has either one of two functions to fulfill. It should be frankly decorative, and so treated that it becomes a distinctly recognized feature in determining the character of a room, or else it should be regarded as a background and kept quiet and inconspicuous to serve as a foil for whatever may be hung upon it or set against it. In either case a wall should never be allowed to obtrude itself upon the eye or become oppressive to the occupants of the room. It is a mistake to try to combine the "decorative" and "background" functions, for no middle ground between these two extremes of treatment can be really successful or satisfying, and an attempt to carry out such a combination—an attempt oftentimes unconsciously or thoughtlessly made—is primarily responsible for many of the failures in wall management that we see all too frequently.

Having realized clearly the several functions of a wall and having determined which treatment is preferable for any particular case under consideration, it remains to choose the manner of making from a number of possibilities about to be enumerated. It is important to decide the "decorative" or "background" question first; for some wall surfaces, once made and appropriately furnished, do not readily lend themselves to being changed from one classification to the other.

Walls may be wainscoted or covered with wood either wholly or in part, and this wood casing may be either plain or paneled. In the same way walls may be tiled either partly



Three elements are represented here: a plastered wall, papered in a neutral tone, a paneled wainscot, and a ceiling-high paneling over the fireplace end of the room—an effective treatment, decorative in itself

Structure and Decoration of Walls

PANELING—PLASTER—CONCRETE—TILE—BURLAP—HOW EACH IS MOST EFFECTIVELY USED—THE COSTS—PICTURE MouldING AND PLATE RAILS

HAROLD DONALDSON EBERLEIN



If tinted in a color harmonizing with the woodwork, the plastered wall needs little decoration. Here the lines of the windows and the stair add sufficient interest



or over their whole surface. Last of all, they may be plastered either in part or in their full extent. The combinations and diversities that may be derived from these basal methods of treatment yield a wide variety of rich and interesting possibilities.

Nothing is more suitable for walls, nothing is more fit for their adornment, nothing affords a greater or more agreeable variety for their treatment, than wood. Whether the manner of execution be exceedingly simple or highly ornate, the natu-

ral beauty of wood, imparted by color and grain, makes it a material always desirable for interior finish. Even when the wood is entirely covered with paint its wholesomeness of surface and texture can still be seen and felt. Wood, furthermore, possesses the advantage of being easily worked and readily adaptable to a diversity of treatments.

If a wall is to be wainscoted its full height from floor to ceiling there is no occasion for plastering it first, if it be a partition. The studs on which the laths would be nailed for a plastered wall will serve as a supporting framework or backing for the wainscot, which will be nailed directly to it. Just how close together the studs must be will depend on the character of the wainscot and the size of the panels used, but in any case they should be close enough—two or two and a half feet apart—to make the work thoroughly stiff and rigid. If the wall is an outside wall, however, it should be first plastered, with the brown and scratch coats laid on lathing nailed

to the furring strips in the usual manner. This should be done as a protection from excess of dampness, which, in addition to being unhealthy and uncomfortable, is bound to work havoc with the wainscot. When walls are thus plastered "grounds" must be nailed horizontally to the furring strips. These "grounds" project through the plaster coat and afford a support to which the wainscot is fastened. To be properly spaced the design and measurements of the paneling ought to be known beforehand. The same general method of construction will apply to walls that are partly wainscoted and partly plastered.

The pattern of the paneling will depend entirely upon personal taste and the guidance of architectural precedent and tradition. Each architectural mode of expression has its own peculiar and well recognized styles of paneling and its own strongly characteristic molding profiles and dimensions. A detailed discussion of these, however, belongs to a specific architectural treatise and can only be alluded to in this place. It will be germane to the purpose, however, to observe that the panels, of whatever shape they be, are small, with numerous stiles and rails (the uprights and cross pieces) in Tudor and Stuart architecture, while in the Queen Anne and Georgian types the stiles and rails become fewer, though broader, and the panels far larger, the moldings, at the same time, frequently being bolder in profile, more prominent in projection and heavier.

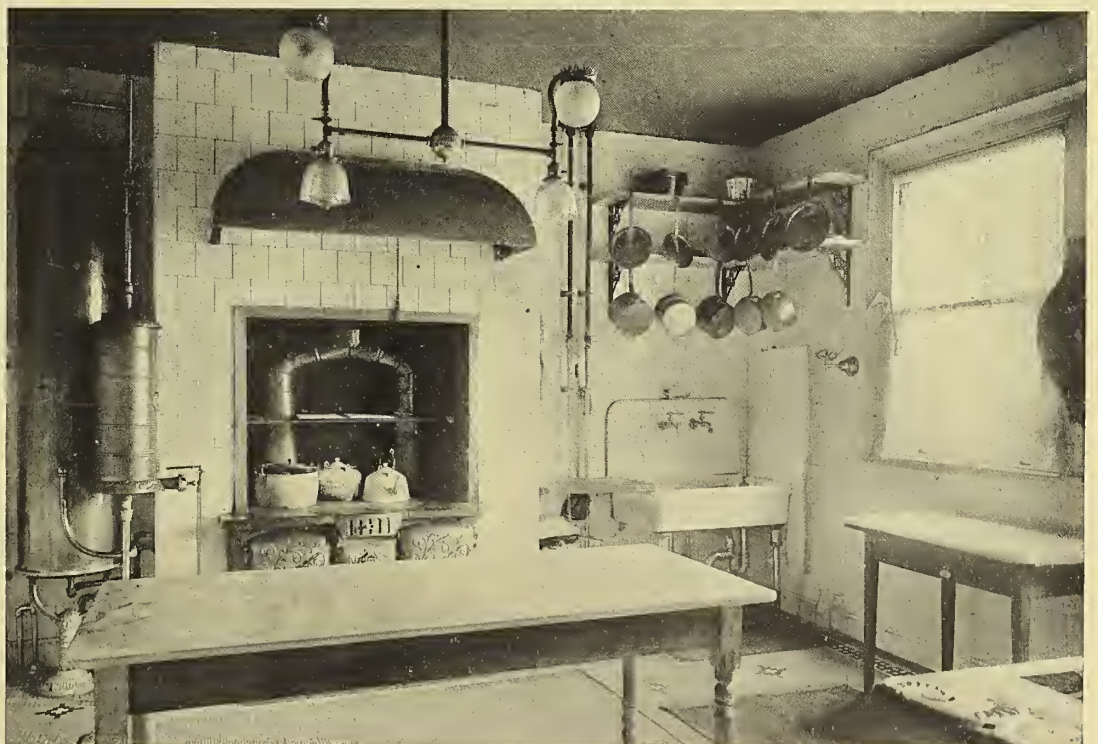
The woods in general use for wainscot and paneling purposes are oak, chestnut, cypress, red gum, sweet gum, butternut, walnut, white pine and poplar. The cost of paneling per square foot will necessarily depend on the kind of wood used and the style of panel, which will involve various amounts of labor according to the particular pattern adopted. An approximate idea of cost may be gained, however, from the prices of lumber. At the date of writing, March, 1915, these prices per square foot are: Plain white oak, $6\frac{1}{4}$ cents; quartered white oak, 10 cents; chestnut, 4 to $5\frac{1}{2}$ cents; cypress, 3 to $5\frac{1}{2}$ cents; red gum, $5\frac{1}{2}$ cents; sweet gum, $5\frac{1}{2}$ cents; butternut, $6\frac{1}{2}$ to 11 cents; American walnut, 14 cents; pine, 7 to 9 cents; poplar, $4\frac{1}{2}$ to 6 cents; mahogany, $16\frac{1}{2}$ cents.

These prices are subject to variations contingent upon locality and the fluctuations of supply and demand and are quoted mainly to show the present relative values of the different woods. It is important to state also that the prices quoted refer to 1-inch stock,



A novel treatment fitting for a room of this type—hollow tile walls and floor laid in wide bonding. It shows also the foundation for plastered or paneled walls in hollow tile houses

which can be worked down to give a finished panel $\frac{7}{8}$ of an inch thick. While much of the old paneling was considerably thinner, it must be borne in mind that it was much easier for the old joiners than for our modern carpenters to come by well-seasoned



For kitchens, laundries and bathrooms glazed tile is the best treatment. Have the tiles set close together to avoid any roughness from cement joints. The cost is not necessarily prohibitive

lumber. It is therefore advisable to allow for a $\frac{7}{8}$ -inch finished panel to prevent warping and cracking, unless one can be *absolutely positive* that he is getting well-seasoned or kiln-dried lumber, in which case he might risk a $\frac{3}{8}$ -inch panel worked from $\frac{1}{2}$ -inch stock. As it is well nigh impossible to get such lumber, it is safer to allow for the 1-inch stock. Stiles and rails should be $\frac{7}{8}$ -inch thick worked from inch stock or, better still, $1\frac{1}{8}$ -inch thick, work from $1\frac{1}{4}$ -inch stock. The latter thickness is especially advisable if the moldings surrounding the panels are bold and deep in profile. Even when well-seasoned wood is used, it is much more advisable and safer to have the panels laminated, that is to say, built up of three, five or seven thin layers, glued together with the "way" of the grain reversed in the adjacent layer. This is the only way to ensure against warping and splitting. For the small Stuart paneling the laminated panels should be $\frac{1}{2}$ inch thick. For large Georgian panels an inch thick is better.

The observations just noted apply particularly to paneling in which the natural grain and color of the wood form an essential part of the decorative calculations. Where the paneling is to be covered with paint a lighter construction may be used, although, on general principles, the more staunchly built work is preferable. This lighter construction may have thin panels of poplar, laminated panel board (three or five thin layers of wood glued together with the "way" of the grain running in contrary directions to prevent warping and cracking), or some sort of compo board set within stiles and rails of pine or poplar. Poplar has the advantage of not requiring a preliminary coat of shellac, as does pine, to prevent the resinous sap from working through and staining the paint.

Too much care cannot be expended on the quality of the joinery, if paneling is to be staunch and present a permanently satisfactory appearance, free from pulling and buckling. The wood must be carefully selected for quality, color, grain and seasoning and stiles and rails must be mortised and tenoned together and *fastened with wooden pins*. In the finishing of panel work our modern artisans use entirely too much sandpaper. The surface of the wood is sanded down to an unsympathetic mechanical hardness that destroys all the traces of craftsmanship. Sandpaper is used to cover a multitude of sins. For instance, if a mitre joint of a molding does not fit very well it is sandpapered smooth and the dust pushed into the crack. That eventually tumbles out and leaves an ugly, gaping joint.

The further processes of "natural" finishing, fuming, staining and polishing, showing the grain and some sort of color may be all very well for getting a quick result, but none of them

can compare with time and atmosphere. Good wood just let alone assumes with each additional year a greater beauty of tone and character—a tone and character that no application can give. The trouble with us is that we are too impatient for results and spoil natural processes by our haste. In one or two important public places paneling has recently been left entirely to the action of time and atmosphere and even within a brief period the result has begun to justify the course adopted. In old Quaker meeting houses, and in several other old buildings, the writer has seen woodwork of white pine that has never been

touched with paint, polish or stain since it was put in place more than a hundred years ago, and nothing could surpass the mellow beauty of its rich golden brown.

If the owner of the paneling cannot possess his soul in patience and wait for the finger of Time to do its matchless work, he may use a little boiled linseed oil to feed the wood and a mixture of wax and turpentine to get such polish as he requires, but it seems almost a profanation and sacrilege and an injustice to the wood itself to distort its appearance and character with fillers and stains and chemical fumes and all sorts of polishes that often disguise the underlying qualities completely. Some of the fuming and staining processes, of course, produce perfectly satisfactory results and are not at all to be condemned, but a great many altogether overdo the matter and spoil the result. So that it is necessary to be discriminating and cautious in choosing.

An effective low wainscot without panels may be made from carefully matched vertical boards tongued and grooved or held in place by

a sliding tongue. The joints may either be plain or marked by a fine beading. The top of such wainscot is finished by a cap molding. This wainscot may either be painted or left in its natural condition.

When paint is to be used on wainscot or paneling the surface should be sandpapered absolutely smooth. It will always pay in the end to put on a number of thin coats, letting each dry thoroughly and rubbing it down with oil and pumice before applying the next, rather than one or two thick coats. In painting wainscot or paneling, particularly in houses of Georgian style, there is no reason for adhering absolutely to white. Gray and other colors can be used with excellent effect and have ample historic precedent.

While it is not usual to consider tiles as one of the possibilities for covering mural surfaces in dwelling houses, particularly in houses of average size and moderate cost, it is worth while to call attention to one manner in which it is feasible to employ

(Continued on page 46)



If burlap, crash, canvas or muslin is used, hang the fabric loose enough to show that it is a fabric. Otherwise it might just as well be a piece of paper

Efficiency in the Flower Garden

THE INSECTS THAT ATTACK THE GARDEN NOW AND HOW TO FIGHT THEM—DISEASE AND DROUGHT—SUMMER PRUNING—THE DUST MULCH AND CONSERVATION OF MOISTURE

F. F. ROCKWELL

THE different troubles to which the flower garden is subject are not generally known as those attacking vegetables. Moreover, they are not so easy to get at. The vegetable garden, laid out in straight rows with foot room between, and with each thing by itself, makes an ideal battleground for an attack on the enemy. In the flower garden exactly the reverse exists. Furthermore, in the flower garden one is somewhat restricted as to the weapons he may use. If arsenate of lead or Bordeaux mixture leaves the potato patch or the rows of beans streaked or discolored, or if kerosene emulsion used against the pea lice or tobacco dust used on the melons causes a disagreeable odor there is no serious objection. But it is, of course, desirable to keep the foliage of flowers clean and green and to avoid disagreeable smells about the house. For this reason, in place of the standard sprays, it is often desirable to use substitutes which, not perhaps as effective, are free from some of the undesirable qualities.

The first and most important step in carrying on a successful fight is to diagnose correctly the trouble. Some of the most powerful remedies are absolutely ineffectual against certain kinds of bugs and spores. The treatment must be adapted to the disease. The troubles most likely to be encountered may be considered in three general classes—the eating insects, the sucking insects, and parasitical diseases. In addition to these there are sometimes encountered root grubs, borers and constitutional diseases. But in nineteen cases out of twenty, the trouble with a plant in the flower garden will be found to belong to one of the three classes first mentioned.

The eating insects are the most general and the easiest to identify. They work, however, in many different ways. Some eat the leaves as they go; others chew or cut out holes; others merely skeletonize the leaf by chewing off the "skin" and leaving the framework, often working from below, so that often a great deal of damage is done before their presence is discovered. Still others, like the rose bug and the aster beetle, seem to take special delight in working on the buds and flowers themselves and in seeing

how many they can ruin in a long working day. There are two methods in treating this type of intruder; the first is to put them out of business with an internal poison applied on the leaves, so that they take it along with their daily bread; the second is to gather them by hand and destroy them. In the flower garden the latter method has several advantages; and where only a few plants are to be cared for anyone who has given it a fair trial will be quite likely to make use of it. Rose bugs, aster beetles and some of the worms and other bugs usually appear first as matured specimens; while quite active and hard to get on warm days, they are usually sluggish and dopey in the cool of the morning, and it is then not a very long task to rid the plants of them thoroughly if one is provided with the proper equipment: a wooden handle about two feet or so in length fastened to an old skillet or a large tin can.

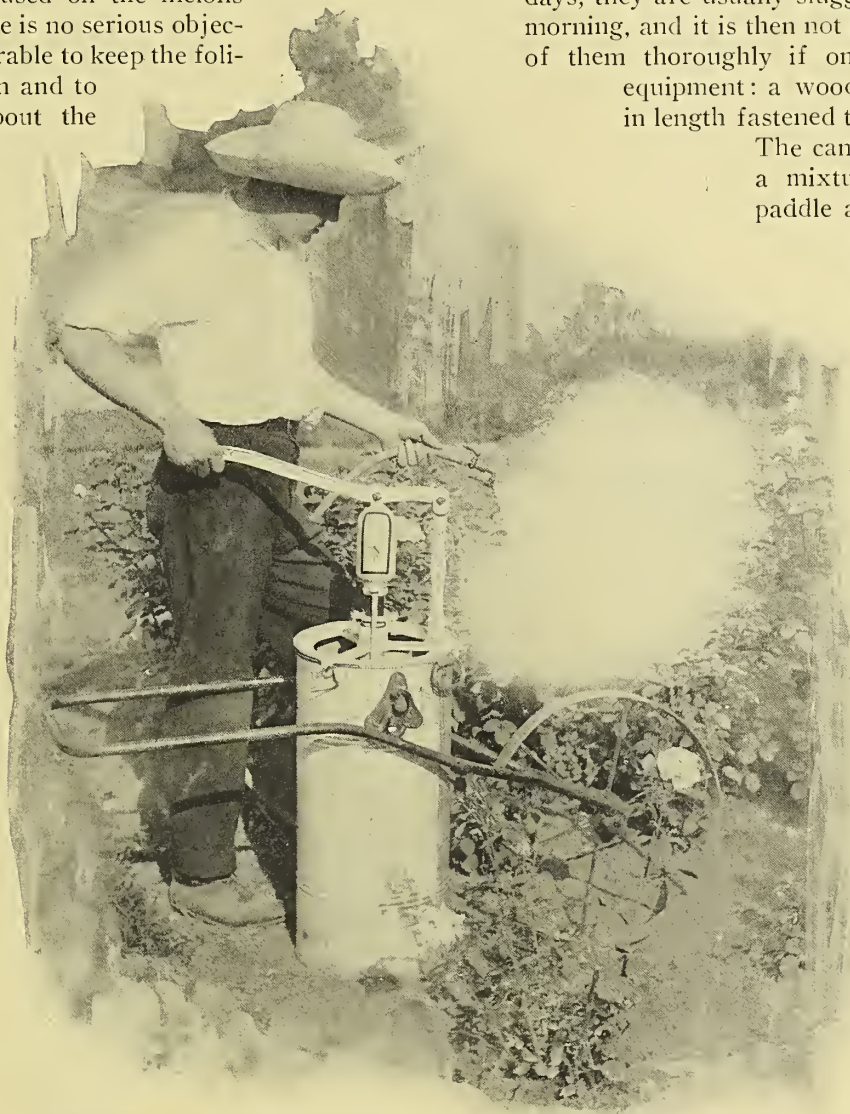
The can should be about half filled with a mixture of kerosene and water. A paddle about 18 inches long and of convenient shape can be readily whittled out; this should have a sharp point at one end. With this equipment the bugs can be very rapidly gathered in.

Where spraying is preferred, however, there are a number of poisons to choose from; Paris green, for many years the favorite, has to a large extent been superseded by arsenate of lead, which can be applied either as a wet spray, or may be procured in the powder form; the latter is equally as effective and less conspicuous. Apply in the dust form when the foliage is *dry*. A powder gun should be used so that the under as well as the upper surface of the leaves can be covered. Arsenate of lead is particularly valuable where protection is needed for a considerable time. For intermittent use hellebore, which will wash off at the first rain, and is not so dangerous to use near the

house, may be applied. Tobacco dust, while not a poison, is very obnoxious to most insects and is usually effective in keeping them from reappearing.

The sucking insects are much harder to control. The various forms of aphids or plant lice and scale, and the newly hatched young of the white fly and the squash bug belong to this class.

(Continued on page 48)



Having diagnosed the plant disease, waste no time in getting at the source of trouble with a spray; meantime feed the plant to strengthen it against attack



A vista through one of the terraced gardens showing the box bordered path and the pool

What Old Kingston Did for its Gardens

THE RESULT OF A COMMUNITY ENDEAVOR TO REVIVE THE PAST GLORY OF A COLONIAL TOWN—GARDENS ON HILLSIDES

A. VAN HOESEN WAKEMAN

A GARDEN in connection with a wall calls up visions of restricted areas at the rear of city houses, where things grow in a halting way surrounded by walls that are high, dis-

rug of grass—soft, thick and fine as velvet—bordered widely by flowers that cover all the space within the wall, save at the center. Here the flowery border curves in toward the wall, leaving an open space on either side of a pool, where are placed graceful white slat seats.

With no perceptible motion the water goes in and out of the pool in a way which keeps it wholesome for the fish, which, like splashes of gold, move about in it, and yet the lilies, "the lotus of the North," which lie on its surface, and flourish only in still water, put forth opulent blossoms in their season. The border about this pool is exceptionally interesting. It is not of the water

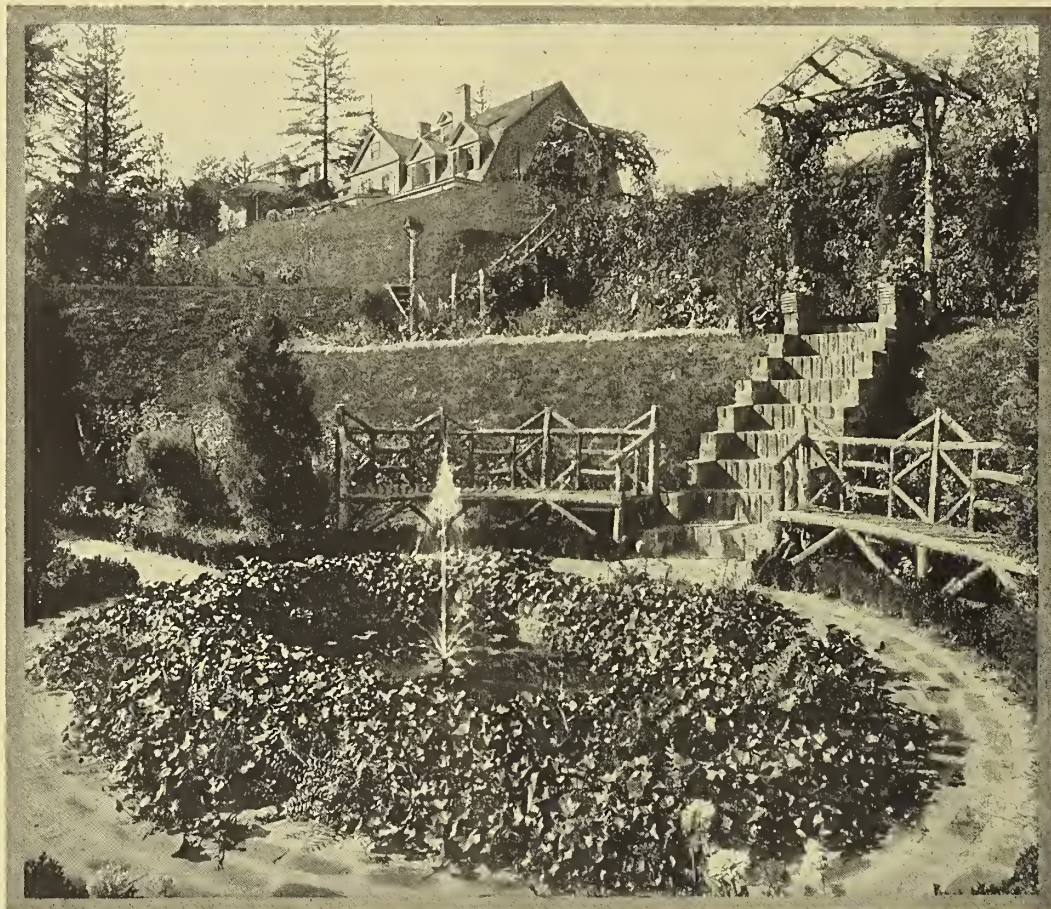
colored, unsightly. Wholly unlike these is the wall of smooth-faced brick in soft bronze-red, with its slender coping of brown, which incloses one of the most interesting of old Kingston's many beautiful gardens.

Along the top of the wall little steps at rather long intervals break what, without them, would be a hard line. This tends to make it a perfect background for the vines and high-growing flowers which more than half conceal it.

An authority suggests that a garden should be placed at the side and a little back of the house, and this

is so placed. Passing down a few shallow steps—ivy embroidered at the edges—then along a path which divides the rose garden, and down more shallow steps of gray stone, one is in the garden. In planning it, the pivotal idea was a room out-of-doors.

Co-ordinate with this idea of a room is what may be called a



The combination of brick path and rustic furnishings make this pivotal point a veritable garden living-room. Around the pool are sweet alyssum and ageratum

plants commonly used, but is of sweet alyssum intermingled with the cool blue of ageratum. These are not only charming as a border but effectively carry out the composition of this garden-room, where recurring notes of white hold all together in a way that shows the unities have been carefully considered in its arrangement.

The flowery border of the big grass rug—it is about six feet wide, and if it were straight its length would be about three hundred feet—is held to the grass by a broad fillet of sweet alyssum. There are white flowers among the others which grow

high against the wall, where the Dorothy Perkins rose, hollyhocks and delphinium are dominant. These, with the flowers in the border, blend quite as do the colors in a fine oriental rug. It is easy to see that this border is made up of rare kinds of familiar flowers. There are petunias, for instance, the big white



The border in this garden is made up of familiar flowers—petunias, dahlias, mainly with a sweet alyssum edging

"Snow Storm," fringed at the edges and with yellow throats; eccentric dahlias, which have a single whorl of slender, dark red, velvety petals, with a yellow fluted panuelo of smaller ones about a head of pale-green transparent scales. There are many other well-known flowers, which are so transformed as to seem like the faces of old friends grown beautiful almost beyond recognition.

One may see these, but for the most part the superb view beyond them, including the quaint old town known as Round-out, before it became a part of Kingston, the Catskill and the Hudson, so completely challenge the attention that the near-at-hand is not much noted.

As unlike this wall-bounded little area of beauty as two things of the same kind can well be, is a garden devoted almost exclusively to perennials. This garden has been made to fit—at least it does fit in the nicest way—the plain, staid old house to which it belongs. Still, though it is in a way old-fashioned, it is very much up-to-date as to the flowers grown and the way in which they are cultivated.

Between the seed beds and the high-standing, self-contained house is a dooryard in which, scattered about in a happy-go-lucky fashion in the grass, are snowdrops, each shrub leading an independent life in a little pool of black earth. These seem to express the motive of the whole garden, where all is helped



Through this rustic pergola seat you pass down to the second terrace, as shown in the farther corner of the illustration on the page opposite

to make lusty normal growth and nothing is forced or artificial, and, together with the wide acres extending back from it, constitute "The Manor Farm." The Slide and Overlook mountains, seemingly near, and the whole atmosphere of freedom and space, make this garden at any time unusual, and especially so when the blooming season is at its height.

In late June, July and August the perennials here are at their best. It is during these months that Canterbury Bells, white and in all shades of pink, purple and blue, and foxgloves in all colors, so rejoice the eye that one is ready to declare that they are the queens of all flowers—though when the Japanese iris is in bloom a new conclusion is reached.

In this garden this beautiful iris is grown in great masses. It is in every shade of purple and heliotrope and in white. The white, opulent in size and fairy-like in its delicacy, is especially beautiful. In its big bed—white and colored in solid phalanxes—this iris in full bloom is not unlike a great company of unusual orchids. True, it does not blossom for more than a month or six weeks; but even so its beauty is a joy to recall and to look forward to all the rest of the year.

As all familiar with its culture know, it is not counted quite easy to raise Japanese iris from the seed, but that it can be successfully done, and with no very great difficulty, has been demonstrated here. The plants are expensive, while the seed is not, and if sown in drills, in proper soil, and kept well wet down, the result is all that can be desired. It must have, several times each week, a thorough drenching; in fact, the soil should not be permitted to become really dry at any time, since it halts growth and often prevents successful bloom.



Here the terraces are tied together by a ribbon of flowers that, were it made straight, would be an eighth of a mile long. Zinnias, phlox, larkspur, delphinium, and a host of others are included in it

The cost of such a perennial garden as this is really negligible, and the work required to keep it in order is much less than in making and caring for an ordinary garden. Of course, it is the personal equation which counts—to know what to do and how to do it—in this as in other things. Such a garden can be managed without a gardener—this one was a sheep pasture and has been made the thing of beauty it is by its owner, with the occasional assistance of a workman and the good offices of a little Griffon terrier. When a plague of moles threatened to undo all that had been done, the terrier took a hand—that is, if a dog can be said to take a hand—and the moles were vanquished.

The owner of this garden has made some interesting and successful experiments. This she has done by becoming *en rapport*, as it were, with her flowers in her intimate work among them—her sole reason, as she states it, for having a garden being her love for flowers and her pleasure in being with them. One simple and interesting experiment she has made is in deferring the bloom of certain flowers for a month or more by carefully taking off the buds as soon as they appear. She states that the retarded blossoms were as opulent and profuse as those which matured at the usual time.

As unusual as is this perennial garden, or the one which is walled in, are two which are terraced and held together by such a ribbon as never yet was woven. If its waving curves, along the edge of the first terrace, were made straight, it would be nearly, if not quite, an eighth of a mile long. In it are an uncountable number of zinnias. These, in all the pastel shades, form the ground. Embroidered on these, in dottings and groupings, are *Phlox Drummondii* in all the new varieties—primrose, salmon-pink with red eyes, shades of lilac, pink striped with white and others which are unusual. As the heads of these are



The garden of "The Manor Farm" is devoted to perennials—an old-fashioned corner carefully maintained in which many interesting flower experiments are tried

broken off as soon as they bloom, they continue to put forth flowers the season through. There is annual larkspur in the various shades of its familiar blue, and in pink and white, and also the larger varieties; the perennial delphinium in all these colors. There are columbines, asters of every hue, Sweet Williams, pinks, marigolds, such as our grandmothers never would have recognized; poppies, flaunting their silken petals here and there; Love-in-a-mist, *Nigella*, opulent yet coy in its veil of green, and many other flowers which make this blooming ribbon a wonder of variety, and of beautifully blended colors. Along its entire length is a broad band of sweet alyssum. This, together with Baby's Breath, *Gypsophila*, gives the fragrance which is

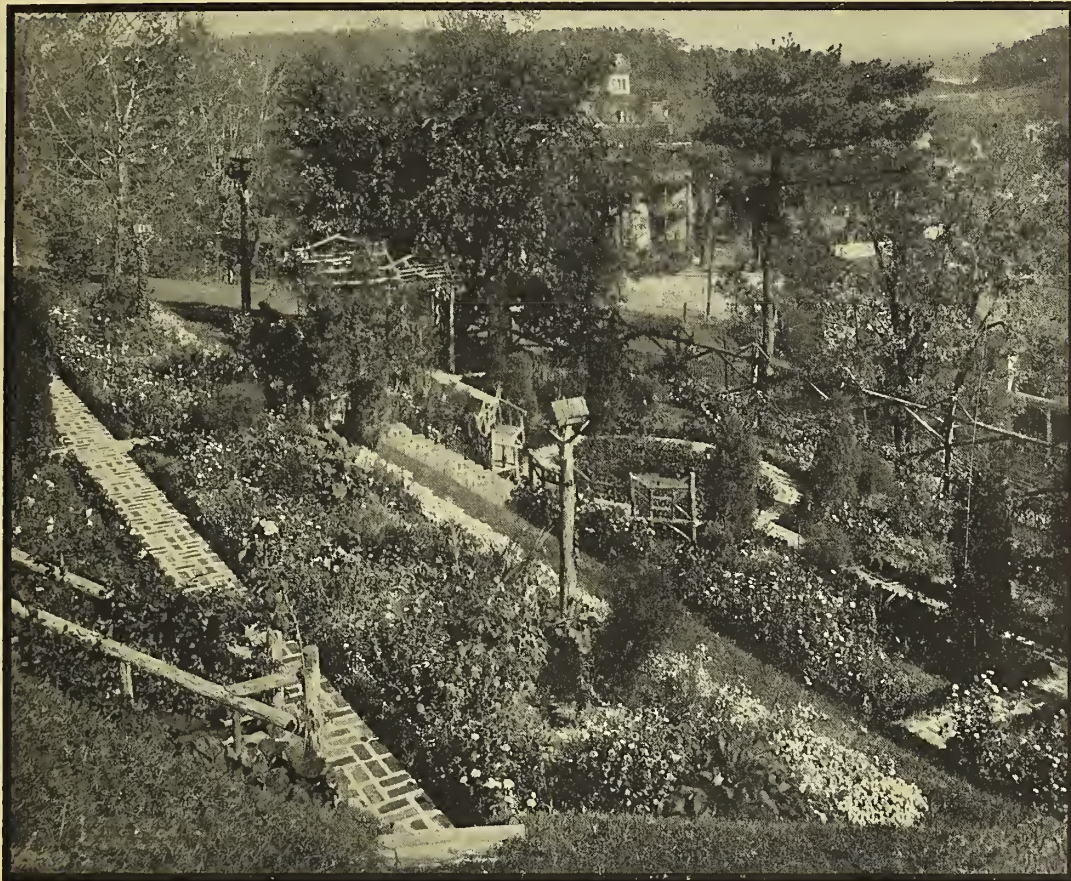
of a vertical cliff which makes a barrier of sheer beauty there.

At one end of each of these terraces are roses. Many of these are blooming and fragrant in late September. In the pool, at the center of the lower terrace, the pink lotus, *Nelumbium Speciosum*, and also white water lilies flourish. Here are rustic seats, and from them one sees the town below the cliff, the Hudson and the Berkshires, and through the guarding pines glimpses of the Catskills.

The other of the two ribboned gardens has a distinct individuality. Gardens, as do people, have atmospheres, auras, if you will, which are all their own. This one gives the impression of a charming living-room. Flowers are everywhere in this

garden, with the exception of the sloping side of one terrace, where grass divides the flowers like a bit of verdant hillside. Even the perpendicular stone wall of the lower terrace is covered with flowers. First, ampelopsis, growing along its base, covers it in the way it has of covering a wall. Its soft shades of varying green make a perfect background for the ramblers in different colors embroidered on it. These last hold themselves in place by clinging to wire so fine as to be almost invisible, stretched along the wall a little distance out from the ampelopsis. When the ramblers have finished blooming the starry blossoms and fairy green foliage of clematis take their place, and are an attractive setting for the rose garden below.

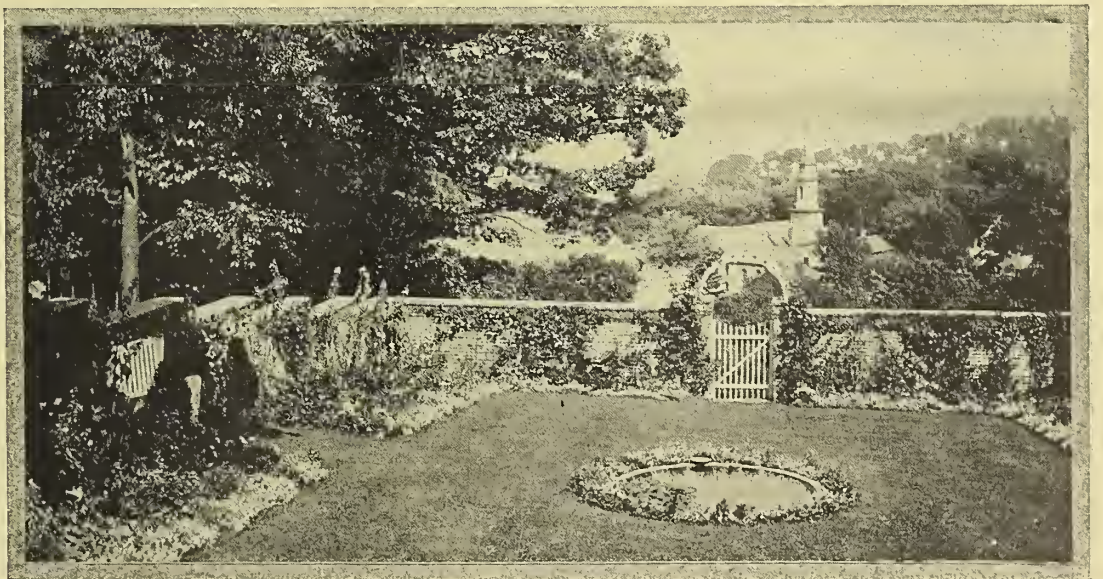
In the center of the broad lower terrace a fountain tinkles and rhymes, as it falls into a pool bordered with ferns, ivy and dwarf iris, which half conceal its cobblestone rim. This garden, while not remote, is hidden from the house. Also, as one must pass through a rustic rose-roofed entrance, go down a little flight of brick stairs, along a box-bordered walk and down another flight of stairs to reach the rustic seats, it is really secluded and near to nature.



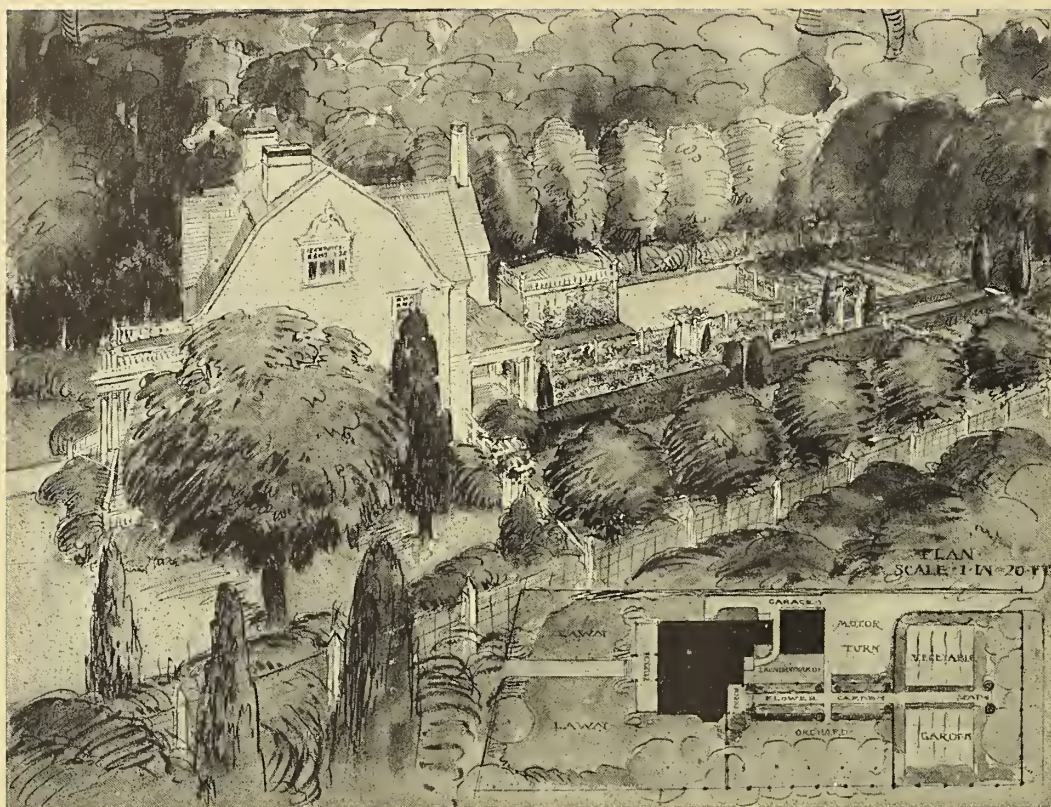
Those difficult problems presented by the garden on a hillside have been successfully solved in this instance: brick walks and ha-has supporting the embankments and each terrace developed individually

the one virtue the zinnia lacks.

As the ribbon connects these two terraced gardens, in a way, tall, native pines—nine of them, stately and old, though by no means gray—stand guard above them at one side. And yet the two gardens are quite separate and unlike. In the first, midway between the majestic pine trees and the opposite boundary, the ribbon is interrupted by a rose-twined, rustic entrance to the garden below. Passing this there is first a grassy terrace, then another, box-bordered, and devoted to tall-growing flowers—mallows, *Physostegia*, cosmos and hollyhocks. On the next level is a fern-bordered pool, another ribbon of flowers, more box borders—these thrifty low borders of box are a special feature of this garden—as well as a high rustic rose screen along the edge



For a small garden on a hillside no treatment is more effective: a wall affording both privacy and an immediate background, a pool and garden furniture, intimacy and diversion



Planned after the English manner of using the ground intensively, this sketch shows how a portion was given to each kind of garden activity and the divisions separated by shrubbery boundaries

WITH an inborn knowledge of garden art and land economy, an Englishman makes an intensive use of his ground. He invariably divides it, no matter how small the plot, into little parcels with well-established boundaries for each part. This is done to segregate the various portions, according to their use, and to create a diversified interest in his small property. The same principle appealed strongly to the owner of this small place, and it was this idea that he brought to the landscape architect to Americanize and rearrange to fit certain personal needs.

The ground in front of the house is developed into a shrubbery and tree-bounded lawn, thoroughly simple in keeping with the informal and semi-suburban character of a Fall River street. Two elm trees stand on either side of the entrance and a shrubbery border extends along the entire street front of the property. This shrubbery is high enough that you can stand unnoticed on the lawn, and low enough to allow from the entrance porch a view of the Fall River Harbor.

This view is a wonderful asset to the property. On the sloping land just across the street crop out gray rock ledges overgrown with bayberry, sweet fern and wild roses. Below is the harbor, beyond it the checker-board, parti-colored fields of Rhode Island, framed by the low hills of Connecticut, all blue and gray in the distance. The omission of the planting along the street would have given a broader and barer view of the harbor, but a more restricted outlook

Dividing *the* Garden *with* Shrubbery

A FALL RIVER PROPERTY IN WHICH THE VARIOUS PORTIONS OF THE GARDEN WERE SEGREGATED ACCORDING TO THEIR USE—PRAY, HUBBARD & WHITE, LANDSCAPE ARCHITECTS

ELSA REHMANN

through the leafy frame of shrubs and the arching elm branches is much more pleasing.

It was essential to plant, not only boundary plantations, but borders along the foundation walls of the house. This is often a difficult problem. The composition of such a shrubbery generally depends upon the house façade and must subordinate itself to the window arrangement, so that spreading branches will not encroach upon them and their light. The difficulty was eliminated here, as a balustraded and unroofed porch, resembling a terrace, which runs along the whole front of the house, allows the use of a continuous shrubbery border along its entire width. Japanese barberry and rugosa roses are planted in groups on either side of the porch steps—a familiar but always welcome combination. The looser habit of rugosa roses helps to soften the compactness of the barberry growth, and the barberry, in its turn, hides the leggy growth that the rugosa roses are apt



In front of the house, a shrubbery and tree-bounded lawn. Two elms stand on either side of the entrance and a shrubbery border extends along the street front

to acquire. Red rambler roses grow over the balustrading, their bright colors enlivening the white house. Rose climbers are especially good for such position because their branches fall in scattered graceful sprays and do not hide completely the design of the balustrading. To emphasize the architectural symmetry of the house the ramblers are planted on each side of the entrance. In front of each rose group the low spreading *Spiræa* Anthony Waterer, with broad, flat, flower clusters, is growing, the two blooming at the same time. The red of the ramblers and the rose color of the spiræa make a curiously effective and unusual color harmony. Tall *Lonicera tartarica*, already fruiting at the time the spiræas are blooming, are planted in a bold mass at the northwest corner of the house. They form a high accent, good for a corner which is apt to be a bare and windowless wall space. The group curves out from the house toward the north boundary, where a privet hedge and a solid row of maple trees on the neighbor's lot form a strong high screen. There is a break in the shrubbery to allow a grass path to meander through it, connecting lawn with kitchen entrance. As it is not a real path but only a short cut, the branches of the shrubs are allowed almost to meet and merely suggest the break. Van Houtte spiræas make an emphatic high spot on the southwest corner of the house to balance the loniceras on the other side. They are planted also along the south side of the house wherever they do not obstruct the windows. To be quite certain that the line of green is not broken, however, *Euonymus japonica* clambers up the foundation walls under the windows.

The lawn of this enclosed front yard is an uninterrupted grass space with no disturbing shrub or tree to break its full extent. This is one of the surest ways of gaining an impression of size for a small lot. The very fact that the lawn is enclosed hides from it all the outside objects which might dwarf it by comparison in scale. Moreover, it makes one understand that a glimpse of the house through trees, of the doorway through frames of green, gives a more pleasing impression of a building than a bare and uninterrupted view. It makes one realize that frames of trees and shrubs turn bare hot expanses of grass into shadowed and secluded lawns. It makes one comprehend the meaning of the English walled or hedged gardens and appreciate the desirability and advantages of the privacy thus attained.

The ground back of the house is divided into four parts.



The simplest kind of a flower garden—narrow beds bordering a brick path. When the lattice is covered, this will make a secluded garden walk

Through the center of the lot runs a flower-bordered path which terminates in the vegetable garden. Relegated to the north side of the lot, to be near the kitchen, are laundry yard, garage, auto run and turn-around arranged in a closely related and efficient group. On the south side is a small rectangle called the orchard. Enclosed by vine-covered fences, lattice screens, free-growing shrubbery or clipped hedges, each subdivision can be treated as

a part by itself and concentrate upon itself all the interest of the moment. Each is an important and separate factor, but having its appropriate share in the development of the property as an organized whole.

The garage is connected with the house. Many interesting problems in house building and ground development are now arising through the desire of weaving house and garage into one architectural composition. It will do away with the many, and for the most part, ugly little outbuildings, which spoil so many small suburban properties where garage and auto run seem to monopolize all garden ground. The strong concrete firewall between house and garage so diminishes fire risks that insurance companies make no extra rates for such construction.



Japanese barberry and rugosa roses are planted on either side of the porch steps. Red ramblers grow over the balustrading; in front of each rose group a *Spiræa* Anthony Waterer

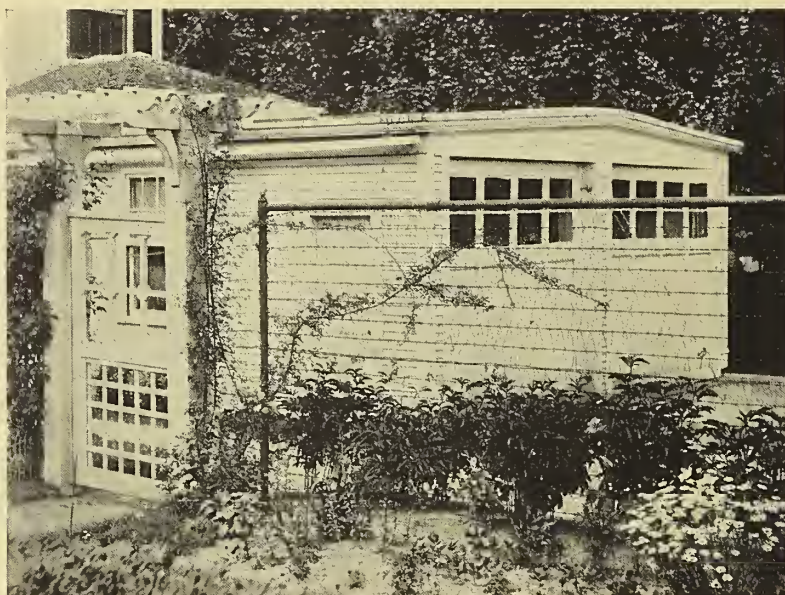
The laundry yard is a narrow space between the garage and the lattice screen of the flower garden. The auto run, with an exit to the back street, is a pleasant tunnel under maple and fruit trees and arch overhead. The turn-around, or court, is bounded by hedges and high fences completely hidden under rampant honeysuckle vines.

The so-called orchard has four dwarf apple trees and one dwarf pear tree, which, with several fruit trees in the vegetable garden, yield a very presentable harvest for a small place and a small family. Its space has other uses: it has trial ground for rose-growing, and a swing and improvised tent show the nucleus of a playground. A clipped hedge separates it from the flower border. The east and south sides are enclosed by shrubby borders. The shrubs are planted in straight rows, but the difference in their habits of growth and in the spread of their branches

gives the appearance of an irregular plantation. On the west side a lattice divides the orchard from the lawn. Many might omit this dividing line and lose thereby an interesting effect. The open gate in the lattice provides a little view of the lawn enclosed by the trees of the street boundary. This little vista, this tiny glimpse into the lawn, excites a curiosity to see what there is of interest outside the direct line of vision.

The flower garden consists of narrow flower beds bordering a brick path. It is the simplest kind of a flower garden. The lattice on the north side (which was designed to continue the full length of the garden instead of the poor iron substitute) and the hedge on the south side form backgrounds which, in time, will make it into a secluded garden walk.

It is a modern requirement of a garden that it be placed in close connection with the living portion of the house. Sometimes the living-room windows open upon the garden, sometimes the garden centers on the doorway of a central hall, sometimes, as in this case, it is a continuation of a small living-porch at the back of the house. A garden so placed becomes a necessary and integral part of the home. With the development of a garden in such close relationship with the house will come also a better understanding of the fact that the back or garden façade of the

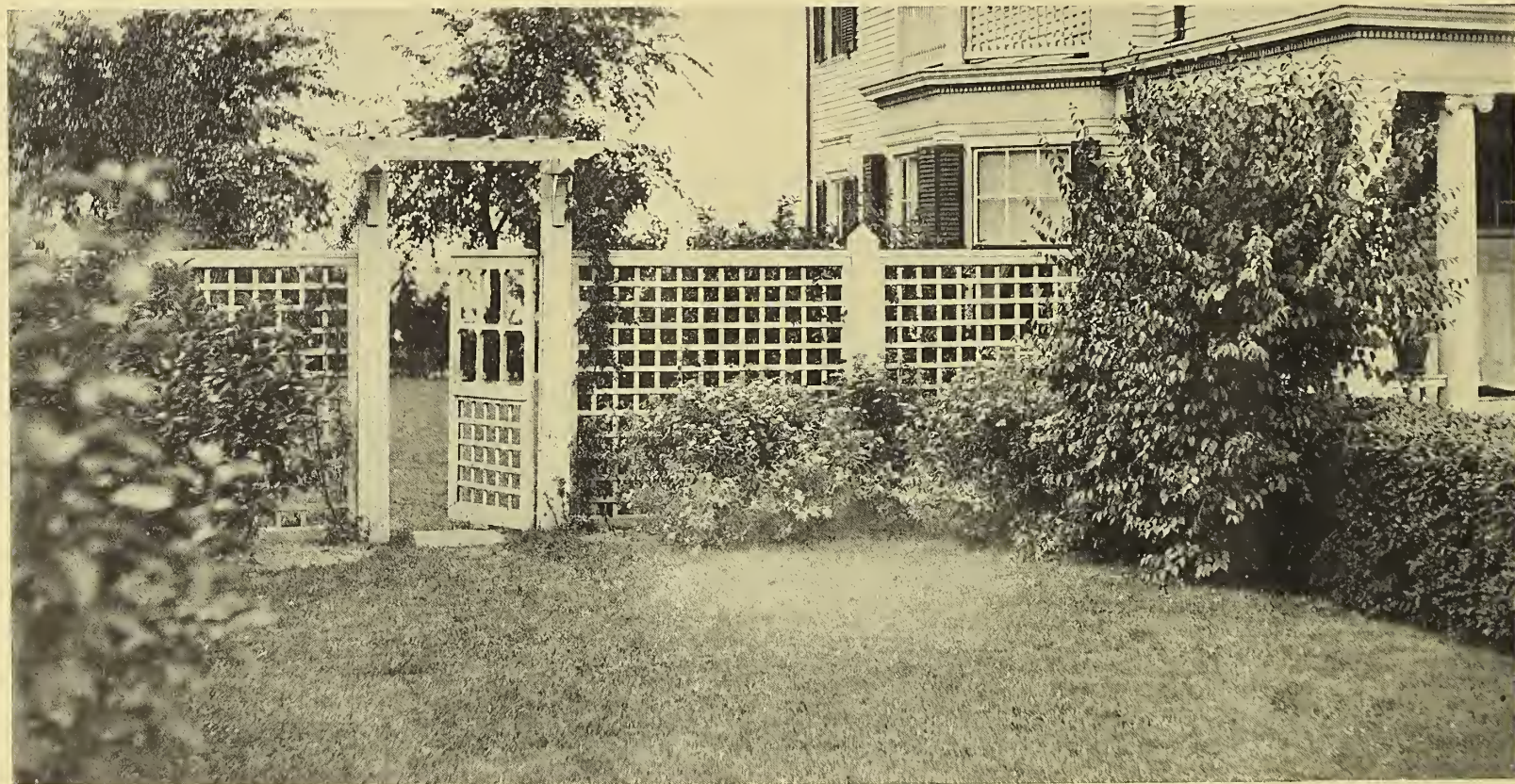


The contrast here between the decorative lattice and its poor iron substitute, which screen the garage, shows a false note that only a good vine growth can overcome

house is worthy of better designing.

Unfortunately for the picture, various misfortunes, especially the hard winter of 1913, make the garden look bare. It is one of the prime requisites of a small perennial border that it is crowded with plants. In a small garden it is well to remember several points in making a choice of flowers. Plants should be

(Continued on page 50)



Between the front lawn and the orchard stands this screen. The effect is interesting. Through the open gate can be caught a glimpse of the dwarf fruit trees, rose garden and playground. A clipped hedge separates, in turn, the orchard from the flower-bordered path

Your Saturday Afternoon Garden

SUMMER PLANTING—WATER AND IRRIGATION—CULTIVATING TO HOLD MOISTURE

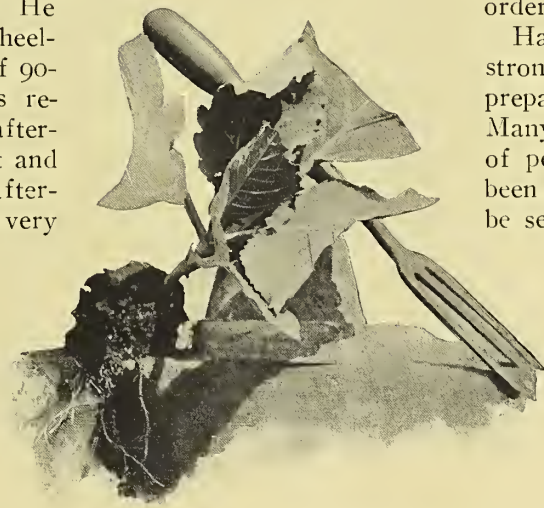
D. R. EDSON

JULY is the test month for the gardener. He who sticks to his guns, or rather his wheel-hoe and sprayer, through the first attack of 90-degrees-in-the-shade weather will reap his reward in autumn and winter. The Saturday afternoons in July are likely to be scorching hot and drenched with thunder storms—but the late afternoons are light and often cool enough to be very comfortable for work. And most of the work in the garden at this season is such that it can be done piecemeal.

The important jobs in July are summer transplanting, planting succession crops that can still be put in, and maintaining the soil supply of water by cultivation and, where necessary, by artificial watering or irrigation.

In spring transplanting there is not much loss in getting a late start, as conditions are often unfavorable and the plants to be set out are developing faster in the frames than they would be outdoors. In summer, however, it is well to get the transplanting done as soon as the plants are large enough and the ground can be made ready. If the soil is very dry and it is impossible to get water while transplanting it is sometimes advisable to wait for a good rain. The seeds of cabbages, cauliflower, Brussels sprouts, endive and late tomatoes, sown as suggested in last month's article, will be ready early in July to be shifted to their various permanent places. If the plants are growing fast it is a good plan to cut back the leaves slightly when they are three or four weeks old to keep them stocky,

This, of course, does not apply to tomatoes. The seedling plants should have been thinned out so that each one has sufficient room to develop. If this has not been attended to, do it at once, even if you expect to transplant within a week or so. If insect pests threaten do not fail to keep the seedlings well sprinkled with tobacco dust and, if necessary, spray with arsenate of lead in



A seedling cabbage ready to be planted out in the row.
Note how the outside leaves are cut back

order to drive away the destructive pests. Having made provision for a supply of good, strong plants coming along, the next step is to prepare the soil thoroughly where they are to go. Many gardeners, after removing the first crop of peas, beans, lettuce, or whatever may have been growing, when the new plants are ready to be set out, simply rake the surface and dig the holes where the plants are to be set. This is a great mistake. Through cultivation and harvesting, the ground has become packed almost as hard as it was in the spring and consequently every square inch of it must be forked up before the second planting. Through the loose, friable, well aerated soil the new roots formed a few days after transplanting will spread rapidly and will have a big field in which to forage for plant food. If planted the other way the roots will be more or less confined to the small volume of loose earth immediately about the plant. Another mistake which is very commonly made is to set out the plants and then water them on the surface. In most instances this is worse than useless. With a watering can or even with the hose it is almost impossible to saturate the soil thoroughly enough to get beneficial results; and, in addition, the surface is puddled and rapidly dries, forming a hard crust. The proper way, if the soil is so dry that water must be used, is to apply it in the hole before planting.

In addition to a thorough forking or spading of the ground for

the second crops, unless a very heavy dressing of manure was used in the spring, the ground should be well fertilized. It doesn't pay to half-starve the second crop. An abundance of plant food for them is necessary not only to get good results but to make sure of getting any at all. Plants in a half-starved condition may be so delayed in maturing that the frost
(Continued on p. 3)



Two distinct types of late cabbage: to the left late Dutch, Danish Ball to the right. The former makes larger heads but requires more room



One of the bedroom hearths—a comfortably intimate place to pass a half hour with a book before turning in

The House *of the* SEVEN HEARTHS



Like the room, the den fireplace is small and simple. It is deep and capable of producing great heat

A NEW HAMPSHIRE SUMMER HOME WHERE INDOORS AND OUT THE CENTERS OF INTEREST ARE FIREPLACES—WHAT THE FIELDS AND WALLS CONTRIBUTED—AND WHAT THE NEIGHBORS SAID

JOSEPH AMES

AS a matter of fact, there were eight, not counting a Franklin stove and the kitchen range; but the eighth was in a detached building known as the Study, so it really did not count. The very idea of so many hearth stones in a single dwelling seemed to disturb the rural neighbors. More often than not, the first explanatory comment from "native" to newcomer regarding the house on the hill had to do with this shameful superabundance.

"Open fires in every room! And I hear tell the chimneys alone cost all of fifteen thousand dollars!"

Sometimes these remarks were adorned with flowers of verbiage; frequently they betrayed grammatical lapses. But always the exclamation points were present, accompanied by a strong undercurrent of disapproval, more or less tolerant, as who should say, a fool and his money soon parted.

The truth is—and it seems the most flagrant sort of anachronism—the average inhabitant of New England rural regions has small use for chimneys. He looks upon them as institutions to be kept down in number and reduced to strictly utilitarian dimensions. The vast central stacks of his fathers, with its wide, deep, clustering hearths, its bake-oven,

back log, and all the other accessories of the old-time fireplace, is to him a drawback and a detriment, rather than a joy forever. Either he bricks up the openings, leaving only uninteresting stove-pipe holes, or else he reconstructs the chimney, barbarously slicing away two-thirds or more of its bulk and boasts of the square feet gained by the operation.

There is, of course, an explanation for this point of view. The long, hard New England winters and the rarity of furnaces in farm houses combine to make for these conditions. Where rooms are heated by stoves open fires are unnecessary, often impracticable;

and with the bred-in-the-bone agriculturist it is generally the practical alone that counts. From this point of view any man who deliberately puts fifteen thousand dollars into mere chimneys is a fool.

It really wasn't fifteen thousand, or anything like it. In fact, the entire house cost less. But the mason's bill happened to be somewhat out of proportion for a frame building of that size, and gossip has gone on adding to the amount ever since, like a snowball gathering volume down-hill.

The owner simply happened to be a person who wanted fireplaces—wanted them of generous size and in ample numbers, no less



The outdoor fireplace which breaks up the monotonous expanse of stone serves no really useful purpose, but it must be a bully place to sit around at night and tell stories

than of beautiful line and perfectly right construction. He wanted artistic treatment; and the artistic, like Parisian simplicity in women's dress, is usually expensive. It takes time and money to search innumerable old walls and even distant mountain slopes, for just the right shapes of weathered, lichened stone; it is almost as costly to employ the sort of workmen who will lay these stones as they should be laid to obtain the best effect. But no appreciative person, seeing the result, has doubted for a moment that it was money well spent.

The house, set on the crown of a New Hampshire hill, faces south and the view. The main portion is a simple rectangle, fifty by thirty feet, from which the service wing stretches at an angle. It is at their juncture that one of the great chimneys—perhaps the largest, certainly the most unique in treatment—towers up to face the approach.

Always the tying-in of a great mass of masonry to a frame house is difficult to accomplish effectively. In the present instance this was admirably accomplished by the happy expedient of carrying the stone clear to the corner of the building, making the entire east end of the first story, including a casement window, of stone.

The result was charming. From within, the deep, embrasured window, with its rough stone arch, and sill made of a single slab of weathered granite, has an interestingly mediæval effect—an effect greatly heightened by the presence of an old Gothic choir stall, and the carved panel hanging at one side. The fireplace adjoining is, of

necessity, a corner one; but the window and the remaining stone-work provide a balancing effect which entirely prevents the lopsided appearance made by so many corner fireplaces. The whole "stone end" is, in fact, extremely happy, being unusual and picturesque, without a touch of the bizarre. It gives an impression of natural growth, almost of a necessity. Viewed from close at hand or from the further extremity of the great room it is equally charming.

Perhaps it is not quite accurate to describe the main portion of the lower floor as a single room. Strictly speaking, the large rectangle is undivided by actual partitions, save for the pantry and a smallish den back of the stairs. But the placing of the massive square columns and pilasters of North Carolina pine, and the ingenious variation of the ceiling beams, give a distinct effect of hall, living-room and dining-room without detracting in the least from the airy spaciousness desirable in every summer house.

These beams, and to an even greater degree the wall sheathing, form another attractive and unusual feature of this unusual house. It is all of pine, not stained or varnished, but simply merely oiled after the fashion of the simple Colonial paneling, which, darkened a little and worn by time and use to an exquisite satiny softness, survives here and there in old mansions to excite our admiration and perhaps our envy. The quaint, yet simple, beading that gives the sheathing its distinction and redeems it from the commonplace, was copied from the wall

(Continued on page 50)



The entire east end of the house is stone, hence the deep embrasured casement window, with its interesting mediæval effect made by the old Gothic choir stall and the carved panel



This carries the glimpse of the living-room farther along, showing the massiveness of the masonry and the airy spaciousness of the beamed ceiling



And this brings us to the living-room fireplace, a cavernous affair capable of holding immense logs. There is genuine Colonial atmosphere in this room



Another of the bedroom fireplaces—set in a corner and with a raised brick hearth—a comfortable and convenient adjunct for toasting one's toes

The Gardening of an Impatient Woman

WHICH RECORDS AN AMATEUR'S ATTEMPT TO MAKE A QUICK GARDEN—THE WILD FLOWERS THAT CAN BE TRANSPLANTED—AN INEXPENSIVE BIRD BATH

M. C. AYMAR

LET me preface this article by stating at once that it is not written for those who are "old hands at the business" of garden making. But if there be any who, like myself, have had the misfortune of moving into a new house when summer has already begun and have been confronted with the hopeless aspect of new grounds, let them read and mark the words and doing of "A Woman Who Couldn't Wait."

It was bad enough to get settled inside the house during hot weather, but when one adds carpenters, plumbers and painters, who were still occupying space, there one has come to the true nightmare of moving. As I was thus balked in my natural desire to put our Lares and Penates in order I turned my attention to what had been left of Mother Earth out-of-doors. And I am bound to say the prospect was enough to discourage an expert—and, far from being so awesome a person, I was simply a city dweller come to live in the country for the first time. But ignorance is the purest bliss where some gardening is concerned—no matter what that same expert may have to say to the contrary—and nothing but it, and doing things yourself, will ever be so helpful a teacher.

The trenches around our house had just been covered over, the filling in and the road only completed after we came; so, while waiting for the first spear of grass to show green amid all that expanse of brown dust, I looked about to see how I could help push old Mother Nature along in her much-too-slow-to-suit-me process of covering unsightly spots. Consulting seed catalogues was fascinating, but also very discouraging work, as no nurseryman would sell me anything in the way of plants, vines or shrubs so late in the season. They had plenty of suggestions for September and October, but



Common field daisies, which are not at all particular as to their home, were transplanted for a foundation screen

sun or shade, moist or dry, appeared all one to this hardy pioneer—it certainly did not demand manure or sifted loam—and what would be prettier than a mass of them growing on my own grounds instead of the paltry few I could pick and take home in my hand? No sooner thought of than done! One side of our house was a long, unbroken ugly line at the foundation, and I need not tell a new homesteader what soil lies in such a position. Everything—from the remains of the workmen's lunches to the castoff shoes of the plasterers, which even they deemed too hopeless to carry away. Well, I did dig down a bit into this unpromising mass and smoothed it over and dug a lot of holes and then I went, myself, with basket and spading fork, into our nearest field and found it easy enough to dislodge the daisies, for their roots are very shallow. I take it for granted that even the novice knows enough always to take a ball of the original soil which is around the roots and remove as much as possible with *any* plant. Let me, however, impress on all would-be transplanters (who may be as ignorant as I was) that my good fairy whispered to me this time to "puddle" them—that is, fill each hole with water before planting—this



Every one advised against moving this tree. The advice was stolidly disregarded. And this is its healthy condition after a year and a half

and subsequent frequent waterings save many a doubtful experiment.

One gets no idea from the picture how pretty and effective that row of white flowers looked against that hideous cement foundation because it was taken when they were first put in and does not show them at their best in full flower.

Let me warn the beginner against some of the Wise Ones, who frown upon experiments of every sort. For instance, they usually advise starting a new garden with buying what they call "clumps of three" (meaning three of a kind—and all very well for trees and shrubs), but I had great cause to regret listening to them when my perennial bed was finished; for in this way you get but one spot of color at a time, as a rule, which looks very lonesome in a large bed, and I decidedly say buy a dozen or two of *one* kind of plant (those that flower for more than a month preferably) and have a display which will mean something to you and your neighbors. Then at least you really have them to pick and some to leave for show as well. The white daisies lasted nicely (and I never touched them after a couple of days' watering) into July, when I cut off the wilted ones and, much to my surprise, they blossomed again, in smaller size, when August came.

In early July I turned my eyes once more to our next-door field and saw there the black-eyed Susans just ready to come out, so I promptly transferred them in large quantities to the same place. There their yellow sunshine glorified that spot for nearly two months. At this same time I noticed the goldenrod, too, and, having an unsightly barn foundation as well, I transplanted these against it in a long row. I must admit that I had to call for the help of a man here, as these roots are much harder to manage than the daisies, and the clump of dirt taken with them should be larger. I wish to remark that they were moved in full flower and not one was lost. I watered them for a few days and put news-

paper sunbonnets over the blooms to keep off the hot sun, but after that they took entire care of themselves. So, you see, that any unsightly place *can* thus be covered at once and with the "immediate results" so dear to the heart of a beginner.

The front of our small barn was an eyesore and I decided I must have something to hide its "homely" face, so I called in a professional to look at a large pine I wanted moved for this purpose. His ultimatum was fifty or seventy-five dollars and no guarantee that it would live at that! I bade him a polite good morning and went forth investigating on my own account. I found a much smaller white pine, really being killed by its proximity to our splendid oak, so I got the Italian, who was doing our grading work, to stop that work long enough to assist in this project.

It was moved, amid much excitement on all sides, for just six dollars! But with the assurance from everybody who knew anything (and from those who didn't) that "it wouldn't live—and if it did it would last two years, as the sap would have all been exhausted by then." The picture only shows you its condition after one year—please wish me good luck! I had read that evergreens must never be allowed to get dry after transplanting, and so in every spare moment (and many that I couldn't spare) I turned the hose on that sick-looking tree. Meanwhile I had put ferns, taken from the

woods, in a position in which I wanted them but which they seemed very doubtful about liking as a permanent home.

Let me digress one moment as to one of the surprises which awaited me in these heretofore unknown realms. I had always supposed that most vegetation "just grew" where it was put, of course a little better in some surroundings than in others; but when I began a course of sprouts in the garden books and catalogues and my own experiences, I found that no spoiled child could have as many finical likes and dislikes as some flowers
(Continued on page 52)



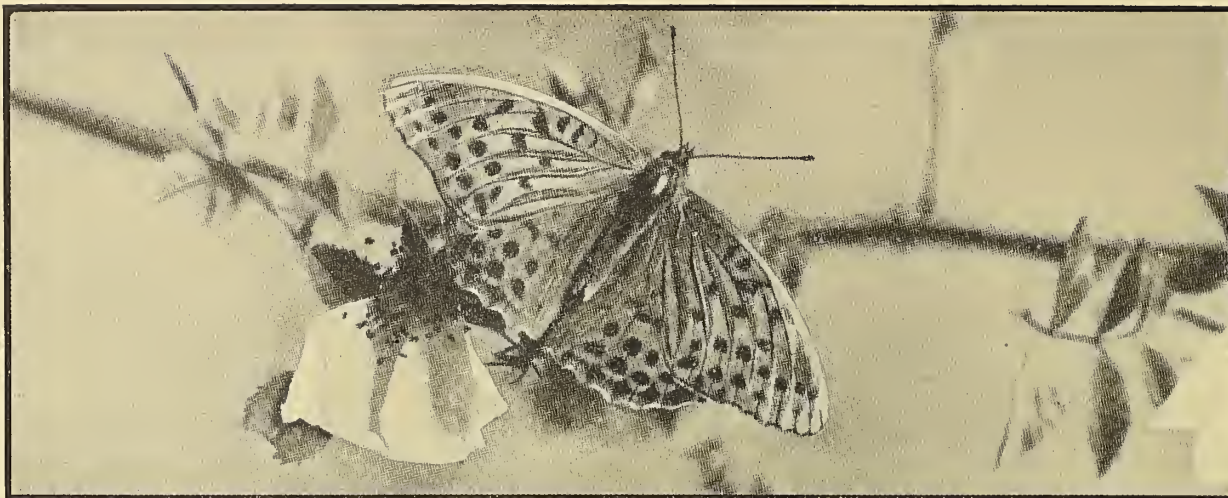
In order to transplant wild flowers successfully, dig up a ball of earth with them and puddle when planting



These sunflowers, seeded in June, were eight feet high by August, forming a good screen for the poultry yard. The seeds were later given to the chickens for food



The bird bath was made from a wooden chopping-bowl, stained, oiled and set on a standard where the birds would be unmolested



Do butterflies make love? In this male fritillary can be seen the scent organs clustered along the nervures that cross the middle of the forewings. The larger scales that cover these parts are covered with special cavities in the wing structure, from which they appear to derive an odorous fluid employed to charm the females

Some Marvels of Insect Life

A FEW GLIMPSES OF THE MANY WONDERS THAT ARE REVEALED IN THE GARDEN—NATURE'S PROTECTIVE FORM AND COLORING—HOW INSECTS FEEL AND BREATHE

EDWARD STEP, F.L.S.



The antennæ or "feelers" are the seat of the sense of smell in most insects. Those shown are from the male moth of the common silkworm

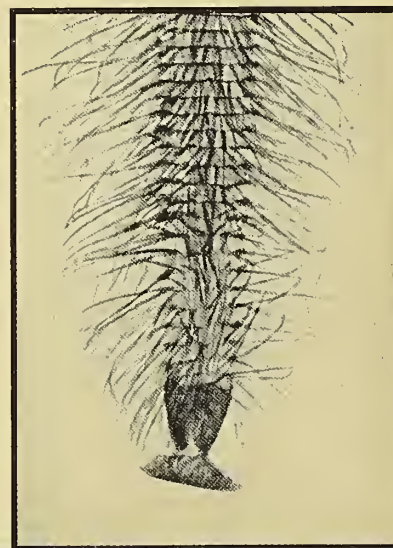
garded as an insect; in fact, among the present generation there are many persons for whom the word has scarcely any more definite meaning.

All the multitudinous forms of animal life have been sorted out by naturalists and placed in a number of grand divisions, according to their possession of certain characteristics. There is no present need to name all these, but one division consists of animals to

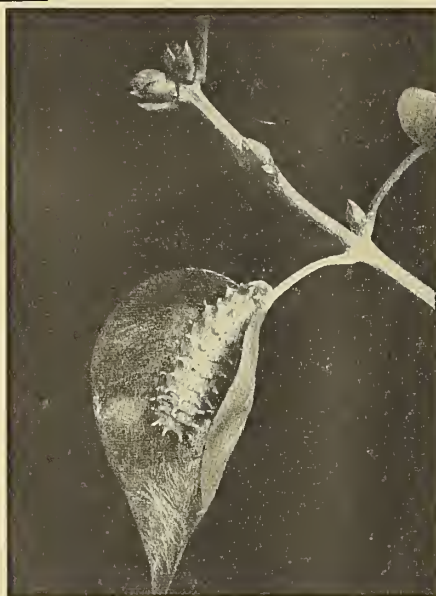
BACKYARD naturalizing cannot but become a hobby for those who work intimately with their plants. The more one looks, the more wonders are revealed. With the aid of a magnifying glass the backyard naturalist has even greater sights shown him. To write of them all would fill volumes, but herewith are shown a few that may tempt the uninitiated to begin their studies.

Formerly any living creature of small size was re-

which these authorities have given the name of Arthropods. It includes the crabs and lobsters, spiders, centipedes, insects, etc. All these creatures agree in having the body built in segments or rings, all or some of which bear pointed appendages. The insects differ from the others in having these segments grouped, in adult life, into three regions, usually quite distinct. These regions are the head, the fore-body and the hind-body. The spiders, which are commonly



By this tongue the bee collects nectar from flowers to be converted into honey. As shown here, it has been dissected out from the surrounding mouth parts



The caterpillar secures his cocoon to the branch to insure its safety when the leaf falls. Before making the cocoon proper, he carefully weaves around the leaf stalk, beginning at the branch and continuing it into the cocoon



regarded in popular estimation as insects, have only two body-regions. There are other differences, of course, which are not evident upon a superficial view of the exterior form; but even here two or three additional points may be mentioned, contrasting a spider with an insect. The head of the insect bears a pair of antennæ, or "feelers"; the spider has no antennæ. The insect, with a few excep-

tions among the simpler forms, has a pair of prominent compound eyes made up of a large number of lenses, and two or three simple eyes, or "ocelli," placed between the compound eyes. The spider's eyes are all simple and number six or eight. All the winged insects pass through a series of changes, called metamorphoses, after they leave the egg, in the last stage having their wings fully developed. Spiders pass through their developmental stages before they leave the egg, and after hatching merely increase in size without change of form. Insects have only three pairs of true legs; spiders have four pairs.

We have spoken of insects and their allies having the body built up of segments or rings. It must not be supposed, however, that these rings are separate and distinct. Taking a long cylindrical body, like that of a caterpillar or a dragon-fly, for example, and making a longitudinal section of it, we should find that it forms one continuous tube of skin, which has been fortified by the deposit of chitin in rings, having connecting rings of thin, purple skin, which allow of contraction or distension in length and of lateral curvature of the body, as a whole or in parts. By the attachment of muscles from the hard to the soft rings such movements are brought under the control of the insect. This plan of structure allows a considerable amount of elasticity to the body as a whole.

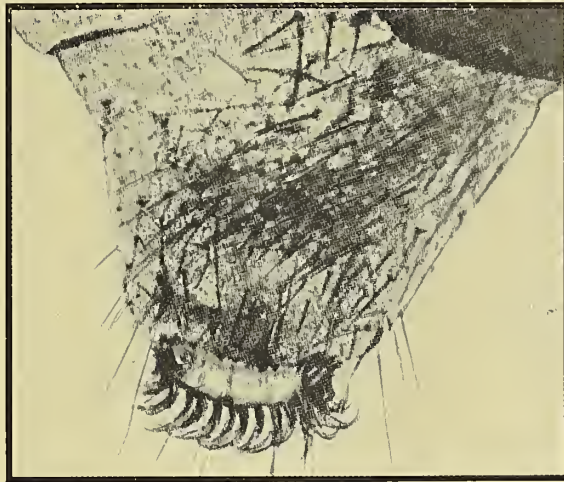
The theoretical insect consists of twenty of these strengthened rings, but the whole twenty are not evident in most cases. Some of them are combined to form the three distinct regions of the body—the head, the fore-body and the hind-body—and one or more of the hindmost segments are "telescoped" so that they do not appear except on dissection. It is considered that the first four rings have been consolidated to form the

head, which bears four pairs of external organs, a pair of jointed feelers, or antennæ, a pair of compound eyes, and the appendages of the mouth. In like manner the next three segments have been united to form the fore-body or thorax, bearing on the lower side the three pairs of legs, while on the upper side the second and third rings bear the two pairs of wings. The hind-body, though theoretically it may have thirteen rings, usually consists of ten or eleven, and often of a smaller number. The hind-body bears no appendages, except those connected with the function of reproduction. Stings, where present, are modifications of these organs.

The limbs of mature insects are all made up of several joints, and it is remarkable that these joints are constructed on the same principle as in backboneed creatures, and are extended or folded by the contraction of similar sets of muscles, though in the one case the muscles are attached to the central bony portion, and in the other to the chitinous exterior. The number of joints in these limbs is not the same in all orders or families of insects. There is considerable variation in the terminal section of the legs—the foot—which normally consists of five segments, but may be reduced to three or two. In caterpillars the only true legs are the three pairs at the front end of the body: those in the middle and at the hind extremity are unjoined temporary structures. The jaws and sucking apparatus of the mouth are seen by the process of development within the egg to be essentially modified limbs. So also are the feelers or antennæ.

The internal organs of an insect may be said briefly to consist of the circulatory system, the organs of nutrition, the nervous system, the breathing apparatus, and the reproductive organs. The

(Continued on page 52)



Have you ever noticed how tenaciously a caterpillar clings? With these terminal hooks he fastens onto the object. The true legs just behind the head manipulate its food



The leaf-cutting bee and a sample of its work, which can be seen on rose bushes at this season. The pieces are used in building the nursery



The tongue of a butterfly—in fact, a long trunk kept coiled like a watch-spring when not in use, but extended for sucking the sweets of flowers



Scales from a butterfly's wing: some are colored, but the color effects are often optical, due to the reflection of light by ridges on each scale



The outside walls are constructed of hollow-tile blocks, faced with brick laid up in Dutch bond in the first story; with stucco in the second and on the gable walls of the attic. The foundation walls are of concrete, water-proofed on the outside, with a tile dry drain all around

THE HOUSE
OF W. J.
GESELL,
MONTCLAIR,
NEW JERSEY



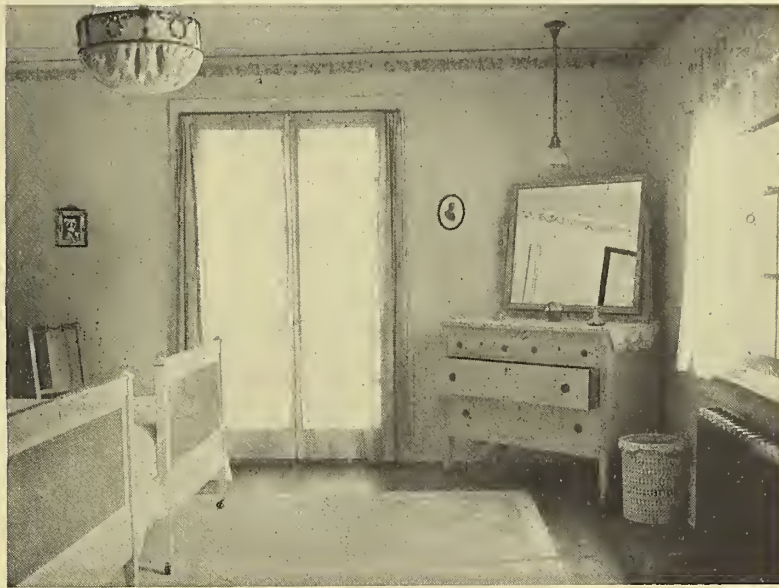
DESIGNED
BY
O. F. SEMSCH,
ARCHITECT



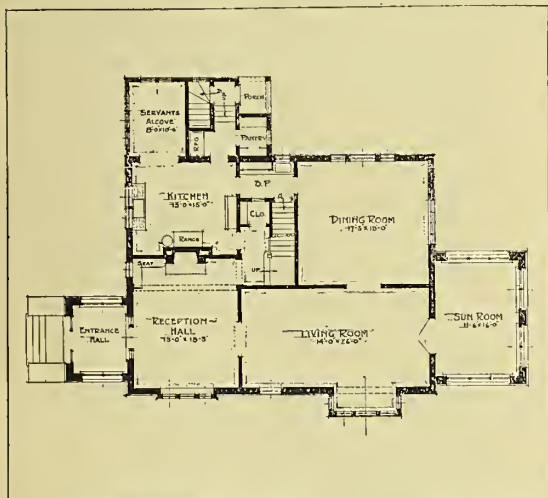
Throughout the first floor the woodwork is oak finished in the natural color and waxed. To tone with it the walls are papered in warm browns



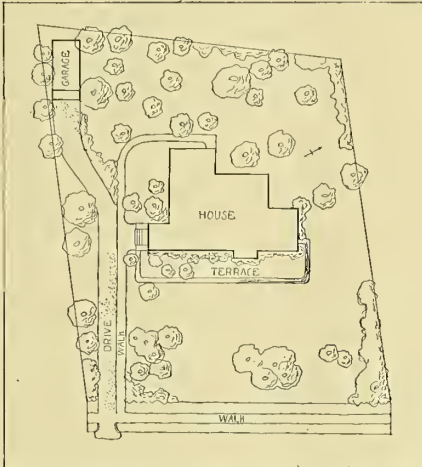
The fireplace of the living-room is faced with dull brown tile, with a brass moulding, the whole blending with the finish of the oak trim



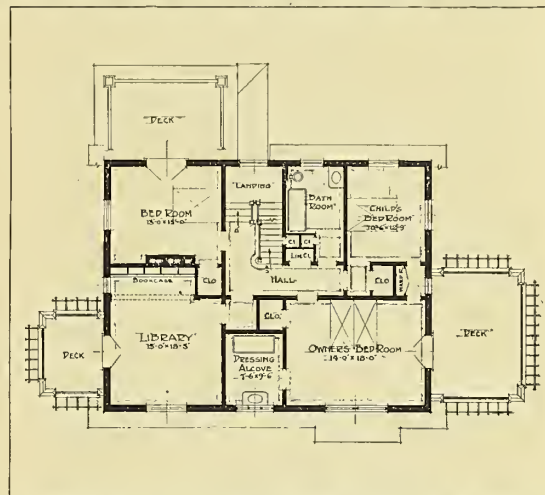
White wood finish has been used in the dining-room and bedrooms. The French windows lead to balustraded balconies that can be used for sleeping porches



In order to make the reception hall more than a mere place of passage, the owner recessed the stairs in an alcove



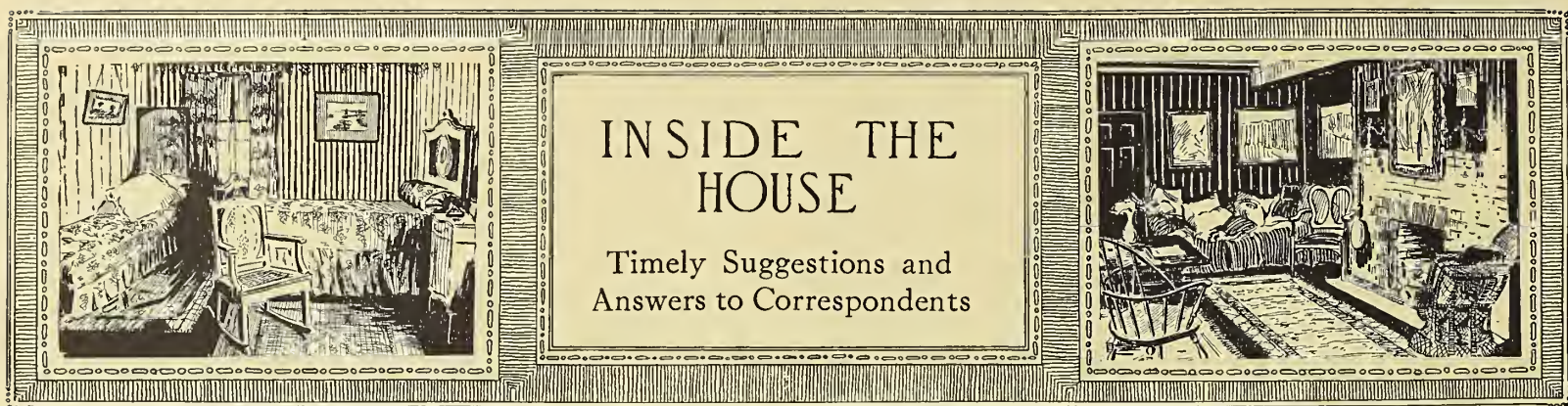
The arrangement of paths and planting has been made as simple as possible, giving ready access to garage and service quarters



An abundance of closet room is found on the second floor. Note also the fact that the library has been placed upstairs



The end elevation shows the generous service quarters, which include a servant's alcove at the rear. In the cellar beside the heating apparatus is the laundry, a vacuum cleaning pump and, under the sun room, a "Trinkstule," trimmed in cypress, with wainscoting, amber colored leaded glass windows and plaster finish



Hand-Blocked Prints, a New Industry in America

HAND-BLOCKED chintz, designed in an artist's studio in this country and printed for the first time in his workshop here in 1915, marks the begin-



In the chestnut design the leaves are green and yellow, the nuts red on black and white

ning of a new epoch, not alone in the production of modern decorative textiles but in art as associated with this industry in America.

Always accustomed to look to the European studios for designs and to their long-established industries for fabrics of artistic merit, we may be a bit slow to grasp the fact that the United States has taken its first step in this field.

Since America became interested in that form of modern art as applied to fabrics used in the home, the liking for them has grown tremendously. All these new drapery stuffs were made abroad and could only be had by importation. But there are fine artists here; why not have them make designs as the artists do abroad? Designing, however, was not so difficult as reproducing the design on the blocks of hard wood, from which it is transferred in properly blended colors on to the natural linen. The printing is the

most difficult of the whole process, and only skilled workmen are entrusted with the work, which is done entirely by hand.

All the fabrics which are illustrated are designed in one studio, but by different artists, and they are printed in the one workshop. Virtually the industry has been transplanted from the studios and *Werkstaetten* of Europe, but not literally, though it seems to have taken root firmly here. The industry is not in an experimental state, for the promoter of it has had years of artistic training in the *ateliers* of France and the *Werkstaetten* of Austria.

There is only one feature of this textile development that is really new to this country: the indefinable relationship between a people and the things which are a part of their life; which stamps itself upon its architecture, its painting; which runs through its music, and which is manifest in the development and decoration of homes, by all of which we recognize one country or people from another, even as we recognize racial characteristics and different personality. Such is national individuality.

It is this relationship, this individuality, which is subtly struggling for expression in American decorative fabrics. It is our



A pretty conception for the nursery or child's bedroom—a girl and rabbit motif in reds and black

virile, democratic spirit which the artist seeks to suggest in these new chintzes—to express the intermingling of the spirit of the new with the art traditions, the ages of training, the inherited feeling and invaluable ideals of the old.

America is inheriting the artistic efforts



The bell flowers in this print are red, blue and green in pronounced tones; the ground black

of Europe. In this instance it is the movement of late years in England, Germany, France, Austria and Hungary to establish a high standard of decoration independent of the much-overworked "period styles," to create a style which is of our own time and which shall in some degree embody the artistic ideals of the present. The result has been to form an association which includes all the industrial undertakings that co-operate with artists in the elaboration of their products, whether the member be the architect of a palace, the builder of an automobile or the designer of printed linens or silks. Only those manufacturers are eligible to membership in these associations who work hand in hand with trained artists, and every artist's work is signed, whether he designs printed fabrics or the abode of royalty.

Because of the high standard required of designers the artists have largely taken

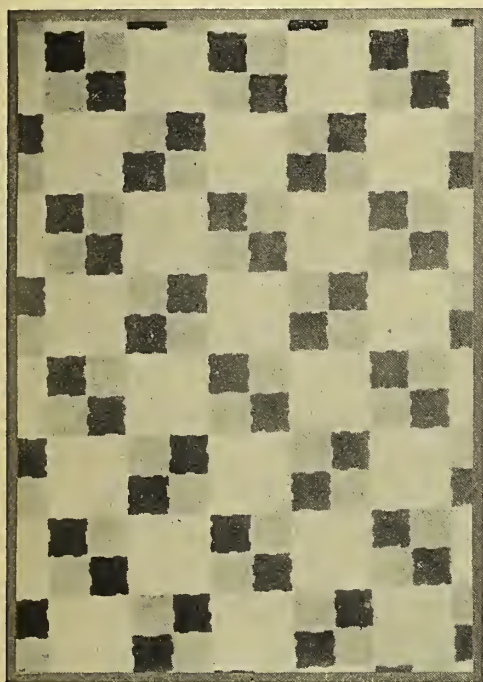
the matter out of the hands of the merely commercial decorator and have imposed their tastes and trained judgment upon contemporary styles, instead of coming in as slavish martyrs by having to meet the business notions of popular demand. By such association and co-operation of manufacturers and artist, the artist studies the market and gains a knowledge of materials, and the manufacturer learns something about the technical side of art as applied in industries.

In Europe the individualistic movement in decorative textiles and the utilitarian arts reflect the national characteristics, and in them one reads the artist as if it were his handwriting. Indeed, the designing and printing of fabrics is such a fine art and represents so much care that a piece of decorative linen or silk is always selected according to the artist, just as one would buy a painting or an engraving.

We recognize the combinations of black and white with the Persian effects which



The bouquet design is an arrangement of blue, orange, yellow and green printed or untinted linen



An effective linen corner in irregular square spots of rose and black on a natural tan ground

Poiret uses; we see the fine patterning of silks and of wonderful linen that come from Professor Hoffman, the great Austrian architect and designer of decorations. The products of his country are full of vitality, elegance of line and harmonies of color. His designs and others of his school are particularly admired by the prominent decorators of New York.

And so we in America have inherited, or will inherit in the near future, the great benefits to be derived from the art associations of the old world. We are too closely allied by every tie with the countries of Europe to consider our life as entirely separate and apart from theirs. On the contrary we are bound to them in every way. They come to our shores and become a part of our national, our

industrial, our artistic and our daily life. They do not come empty-handed. As we open our doors to them, so do they bring to us all the Old World arts, their painting, their music, their hand-wrought textiles, their Old World customs and all that makes up their inner and their outer life, their thought and their feeling. Out of this cosmopolitan inheritance of character it is but natural that the spirit of democracy should grow and that its interior decoration should be in harmony with this spirit.

To country homes and city apartment alike these linens are particularly well adapted. Their artistic designs run more on conventional than naturalistic lines and their strong, harmonious colors are admirably adapted to rooms with plain walls. Such marked individuality in furnishing fabrics becomes the dominant note in a room and should be used with a nice discrimination for good effects. Solid wall paper is the ideal background for fabrics of such vitality in line and color, and both woodwork and furniture should be of simple lines also, then these fabrics as furniture coverings, draperies and cushions add a desirable note of life and contrast.

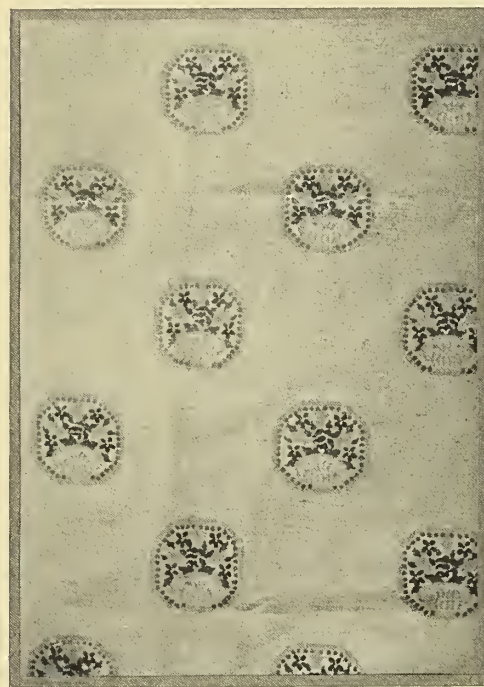
These New World chintzes disclose the feeling of the modernist movement as it has developed in Europe and with which are now blended features that express the young art life in America unfolding in industries. As one woman decorator expressed her decided admiration of the wavy black lines in the piece of linen printed with the cup-like vase against which rise the yellow and red flower, the designer told her that those lines were put into the pattern especially as an interpretation of American taste. They tended to soften the whole print, which

would otherwise have held only the vase in bold relief on the natural linen ground.

It is a great thing to be able to sense the feeling of a people so as to use successfully a soft color with a simple, strong design. In the square spot there is only a lovely, soft rose combined with black in a not too rigid square, printed on linen of the natural color. The effect is harmonious and delicate, with a pervading sense of dignity.

In some of these modernist prints one can trace with much interest the influence of the art that has come from some far land and entered into the country life of its adoption until one is almost unconscious of its foreign ancestry. So in the piece that seems printed over with old-fashioned china plates that have the corners cut off there is a suggestion of Sèvres with a decided effect of the Japanese. The figures are printed in a blue, red and green decoration on a pale tan linen.

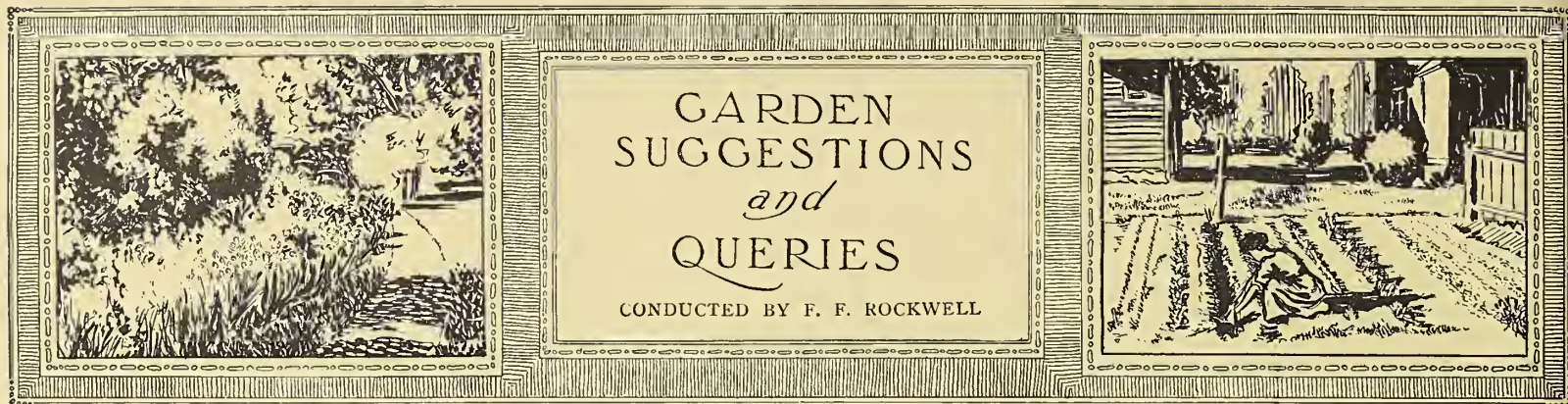
Bird and animal figures disport in many



There is a suggestion of old French china in this fabric. The figures are blue, red and green

favorite patterns that come from the different *Werkstactten* abroad. In this American workshop was seen a linen printed with a rabbit gayly chasing a young girl in a red dress, and in another piece a gorgeous parrot flaunts itself in plumage of green, yellow, red and blue. The bird is printed in a large oval of the plain fabric, and between the ovals the background is striped, avoiding too large splotches of plain space.

A very effective design shows generous bunches of chestnuts hanging against yellow and green chestnut leaves, the whole backed by black and white stripes, which give to the print almost a solid effect, as in verdure tapestry. This is a very rich and interesting print.



Have You Overlooked Up-to-Date Irrigation?

THE modern systems of applying water which have been developed during the last few years have been mentioned from time to time in *HOUSE AND GARDEN*. But methods which are a radical departure from those that have preceded, no matter how good, are always slow to be accepted. If you have a vegetable or a flower garden which usually suffers from dry weather during July, August or September—and there are very few which do not—lose no time in investigating the several overhead systems of watering. Usually, to see one is to have one. Before deciding that you will not profit *this* year from this great advance in watering, consider the following facts: any of these systems is just as practicable for a garden a few rods square as for that of several acres. The most expensive part of the outfit is $\frac{3}{4}$ -inch galvanized pipe. This costs from five to eight cents a foot. Hose cost from fifteen to twenty. If nozzles are used—they are placed every three or four feet—they cost five to seven cents apiece. Sprinklers cost from two to six dollars apiece, and each one covers a circle of from forty to a hundred feet in diameter. You will not have to waste any of your precious gardening time in holding the hose, rolling and unrolling it, and in moving it about. Furthermore, plants that are kept growing vigorously with an

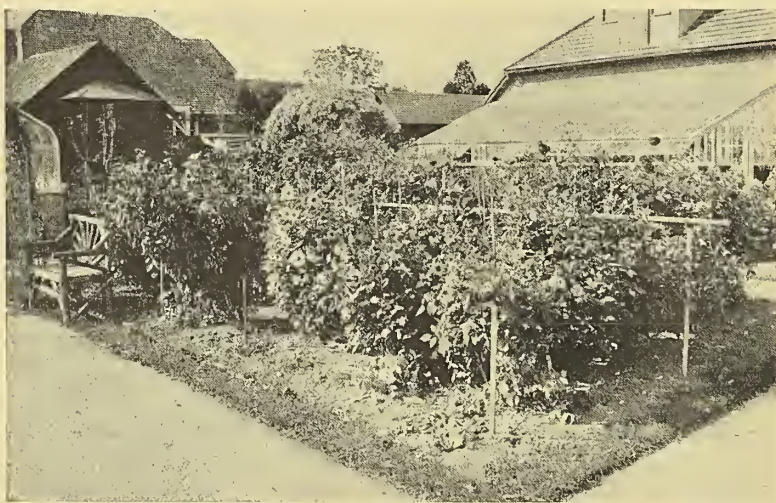
abundance of water are much more capable of withstanding and resisting the attacks of insects and disease. On the whole, there is no garden investment that you can make which will give you as much satisfaction as a modern watering outfit. It will do more to make big vegetables and perfect flowers certain than any fine varieties, high-priced fertilizer or up-to-date cultural methods that you have ever used.

Pot Plants in Summer

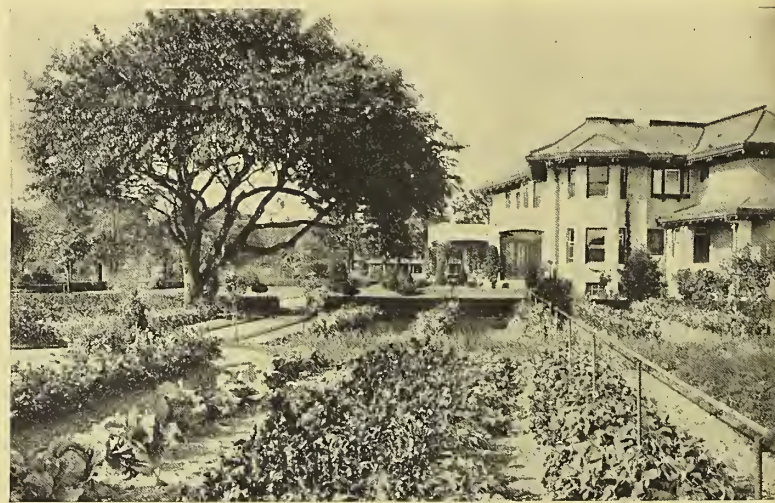
The various house plants are somewhat of a problem and a good deal of a care during the summer months. They are usually kept on the veranda, or a wire plant stand, where, in spite of constant attention, they frequently dry out, so that the plants are more or less injured. The most convenient way of caring for such plants during the summer is to spade up a bed for them in some corner or under a tree where they will get partial shade. The pots should be half plunged or buried in the soil, and turned or taken up occasionally to prevent their rooting into the dirt below. They will have to be watered only half as frequently as when the pots are fully exposed to the sun and air. Those designed for winter bloom indoors should not be allowed to flower much during the summer. They should be cut or pinched back occasionally to be got into ideal shape.

Plants for House and Greenhouse in the Winter

It is time now to start plants, either from seeds or cuttings, that will be wanted in fall or winter for use in the house or in the greenhouse. The best method to use for starting cuttings at this time of the year, when the temperature is apt to be high, is the "saucer system." It is simplicity itself. An earthenware dish, several inches deep, is filled partly full of sand, which is saturated until the moisture stands on the surface. Place the cuttings in this in an upright position around the edge of the bowl, which is kept in full sunlight. Success depends upon keeping the sand properly saturated. In hot or windy weather, if the bowl is kept out-of-doors, evaporation will be very rapid and the sand should be looked at frequently. In preparing the cuttings care should be taken to get them just right, as in fall and spring propagation—that is, they should be taken from new growth that has become firm enough, so that when bent between the fingers it will snap instead of merely doubling up. The lower leaves of each cutting should be cut off, and the larger ones shortened back a half or so. This makes the cutting less likely to wilt and makes it possible to get a great many more into the same-sized saucer. Another method of rooting the cuttings in the summer is to break the shoot partly off from the plant, leaving it partly attached by a



In the garden the pipes are hidden behind foliage which, however, does not interfere with the spread of the stream



By running the pipe down the center of the garden both sides are reached, the mechanism being adjusted without labor

shred of the skin and flesh on one side, which is sufficient to keep it from wilting. If left this way for a week or ten days the break will have been calloused over and be ready to root in a few days in sand and water or in sandy soil. In moist, cloudy weather the roots will sometimes form in the air.

In the flower bed, after the plants have made a good growth, favorable conditions for rooting can quite often be found, and large branches can be taken off and rooted in the bed in the shade of the plants. Large slips of geranium, handled in this way, and rooted in July or August, will make good, big plants for flowering indoors in the early winter.

The seeds of many plants for winter flowering, such as begonias, heliotrope, verbenas, snap-dragons, and so forth, may be started now. A specially prepared soil should be used, the same as for starting seeds indoors. Most of the seeds are small, and, as they should be barely covered from sight, it is necessary to have a soil that will retain moisture and keep damp on the surface. The seed bed or flat, if they are used, should be placed in semi-shaded position, or a temporary covering or shade should be rigged up over the seed bed. Water the soil thoroughly before sowing and use a fine spray for watering afterwards, as the little fine seeds are easily washed from their positions. The little seedlings should be potted up in thumb pots as soon as they are large enough, being careful to keep them well shaded for several days after this operation. A five- or ten-cent package of seeds will give an abundance of plants for the winter garden or for the greenhouse.

FOR A FULL CROP OF STRAWBERRIES NEXT JUNE PLANT NOW

Under the usual method of procedure, a crop of strawberries must be waited for a year or a year and a half. A bed set out in August will not bear until a month from the following June. By using potted plants this month or early next month, however, with proper methods of culture, a full crop can be harvested next June. Potted plants may be bought for three to five cents apiece. They are easy to set, sure to live, and, if properly cared for, will give a full-sized crop of perfect fruit next spring. These plants are especially adapted to what is termed "hill culture," as each one will quickly form a strong bushy plant if all runners are kept pinched off. The whole strength of the plant should be thrown into making a good, strong crown to bear next year's crop. Set the plants a foot apart in rows two or three feet apart, or two or three rows in a "bed" a foot apart, with an alley two feet wide between beds. If a ready-mixed fertilizer is to be used it should be sown in the drill and then thoroughly mixed with the soil, either with the hoe or by running the wheel-hoe with the cultivator

teeth along the row. Strawberry plants are easily injured by fertilizer used in the hill or drill, unless it is thoroughly mixed with the soil. A mixture of cotton seed or tankage and bone meal is safer than ready-mixed fertilizer, and will give the plants a good, strong start. A little nitrate of soda worked about the plants a week or so after planting is also very good. Be careful not to get any on the leaves, and mix it into the soil about the plants at the first hoeing. If the new bed is in proximity to an old one, in which rust



Plants that are kept growing vigorously with an abundance of water are much more capable of withstanding and resisting the attacks of insects and diseases

has appeared, spray with Bordeaux immediately after setting, and every ten days or so thereafter until growth ceases in the fall.

GROWING YOUR OWN POT PLANTS

If you already have a strawberry bed there is still time to pot up plants to set out this fall, or to fruit in pots in the greenhouses, or for use for an extra early crop in the coldframe. A surprisingly large number of berries can be grown under a sash or two. Potted plants should be started now and set later in a frame ten inches or so apart each way. Have the ground rich and give plenty of water to keep the plants in vigorous growth until freezing weather. Do not keep the sash on late in the fall, but let them freeze up. They may then be mulched and covered, to prevent freezing as severely as they would in the open. The covering should be removed and the plants started into growth under sash early in the spring. The method of securing good, strong potted plants is simple. A supply of two-and-a-half- or three-inch pots, which by the hundred should not cost over a cent apiece, should be procured. Then spade up well between the rows or about plants

of the varieties you wish to continue to use, and sink a pot under each of the new plants forming on the first or second runners: those on the later runners will not be so strong. The first or second plant on the runner should be taken. The runner is held in place over the pot by a clothes-pin or a small stone, which will serve also to mark where the pot is. If a good watering can be given or a rain occurs soon after the pots are placed, the new plants will be ready in three weeks or so. The soil in which the plants are growing is usually suitable for filling the pots, but if it is very poor or dry a prepared soil, moist and well enriched, will give better and much quicker results. In selecting runners from which to root potted plants they should be taken only from strong, vigorous plants, preferably from those which were marked during the bearing season as the best of their respective kinds. Plant selection for strawberry propagation is particularly successful and immediate in results.

PLANTING FOR FALL AND WINTER SUPPLY

Of the seeds which may be planted at this late date the most important are turnips, beans and early beets. The early varieties of carrot will generally have time to mature if they get a prompt start. All these things are much better in quality and will keep better if they do not get too large before being taken up for storing. Early Model or Detroit Dark Red beets, Petrowski, Golden Ball and White Egg turnips are mild in quality and good keepers. All of these care for the winter supply. There is still time, if planning is done promptly, for early peas, lettuce and radishes. Golden Bantam and other early sweet corn, planted by the 4th, will generally mature, even north of New York. Laxtonian, Blue Bantam, British Wonder and Little Marvel peas are all excellent varieties for late planting. The heaviest, most retentive soil should be used for these, and they should be planted deep. Deacon, All Seasons, Iceberg and New York are good summer lettuces. Big Boston and Grand Rapids should be planted toward the end of the month for a fall supply: it may be necessary to water the soil before planting and shade lightly to get a good stand. Crimson Giant is a good, long-lasting radish.

The great secret of getting a good stand from seeds planted in hot, dry weather is to firm the seed in the soil. Seed for these late sowings should be planted deeper than for those in the spring. When planted by hand, they should be firmed into the bottom of the drill with the sole of the foot or the back of a hoe before covering them. This insures more moisture being absorbed by the seed to start prompt germination, and it gives the sprouting tap root of the seed a congenial environment.



EDITORIAL



IN A NEGLECTED GARDEN It had been built on a hillside seven, eight—possibly ten years back. The time makes no difference, save that there had been time enough for the patient, persistent, steady ravage of the years. That, and the fact that the garden had been hewn out of a hillside. Yes, veritably hewn. For the slope was precipitous, and in those days strong arms had dragged from near and far the great stones to shelve up the beds and lay the walks. Once a weed-grown patch, blistered here and there with an outcropping of shale, it was dug and petted and coaxed and fed into such a garden as no flower could disdain. The new year had found it an abandoned place; midyear found it a riot of color and life, a growing monument to the toil and care that had been lavished upon it. There had been no attempt at an effete color-scheme. With equal affection all the flowers had been planted and tended, from the pansy bed down by the edge of the wall to the range of iris clumps that fringed the corner of the woodland above. As you came out of the deep shade and troubled rustling of the trees these steps of blossoms in the brilliant glare greeted your eyes like a sudden sunshaft in a clouded sky. Aimless, the feet would carry you about from bed to bed, for each step was as exquisite as its fellow. As innocent of weeds as a maiden of sin, those beds. It was as though the souls of flowers have been liberated into a *Paradiso* that knew naught of evil. Thus the woodlands looked on the garden and the garden looked on the river that flowed a hundred feet below, a silent, sparkling, silver ribbon drawn on through the eye of the hills.

That was seven, eight—possibly ten years back. The time makes no difference, save that there had been time enough for the patient, persistent, steady ravage of the years.



It had always been a riot, and a riot it was now. Nature is habitually riotous, and Nature had gained the upper hand. For that reason this garden in its present state could never be called abandoned. Between the abandoned garden and the neglected lies a mighty difference. In the one no care at all is taken; in the other, care, but not enough of it. And that was the circumstance here. The hands that had fashioned the spot out of the hillside had been called away to other work. Whereas formerly days on end were passed there, now only an occasional hour could be spared. Once on a day one lone person worked out his individuality there; now a dozen tinkered at it with no purpose and no visible result.

The riot of color had been subdued under an overshadowing of weeds. Stones that had shelved up the beds had fallen across the path, letting down little avalanches of soil and what was left of the scattered edging plants. Where once the paths lay—stepping-stones laid on cushions of moss—were rank carpets of sourgrass. Athwart the beds weedy creepers stretched out tentacle arms that wound about the stalks of sickly plants and choked them Laocoön-wise. Between the iris clumps flourished milkweed and pusely and wild carrot. Disease and all manner of insects had made of the rose bed a sorry thing. The phlox had passed into the stage of senile decay. Black beetles found the aster buds fat carrion to fatten on. Against the sky the arch that had once worn a queenly crown and robe of roses stood stark and gaunt.

Yet there were signs that work had been done in that garden—

occasional work from which the toiler had fled. A rusted spade bristled in the gladiolus bed; along one of the paths, atop a pile of bleached weeds, lay a rake. It also was rusted. Papers were scattered about. Only in one corner was there a mark of loving care: a little patch, walled up with stones and tilled, bore a notice scribbled in a child's hand, "Please do not disturb anything here because cotton is growing!" That and a few dahlias, those faithful, hardy servitors, which remain with us through the universal neglect to the last.

In a garden Nature is at once both a friend and foe. The right hand rarely knows what the left is doing. Weeds serve their sane, commonsense purpose: we must be eternally fighting them, and in fighting them we are forced to cultivate the soil. Insect pests, which would never seem to blight and destroy weeds in a forest or meadow, fatten on the tender stalks and buds of flowers. We hurl against them a pitiless cannonade of spraying, little aware that in this way we are paying the price of a past generation's wantonness, doing the work that birds, which the ruthless destruction of man has made extinct, once faithfully accomplished. We look for the sun to give life and strength to the seed; and we fight its searing heat with cooling waters. Pawns in the hands of Nature, these gardeners who would carve out a wild meadowland or a precipitous hillside a garden spot of loveliness.



And even as in the life of man must discipline be applied, the unrestrained garden will bring forth many blossoms for a time, but the garden that will produce the fairest flowers must know the discipline of shears and the binding of cords. The painful discipline that makes saints and martyrs makes the exquisite flower and the sturdy plant. Lashed to a stake like a Joan of Arc, the consuming spirit of a rose blossoms into unbelievable beauty and gladioli strain flaming arms to the sky.

In this neglected garden had been known no restraint nor discipline for many a day. Once a friend, Nature had turned foe. Discipline her, and that great mother is an untiring ally; give her the upper hand, and no labor will survive her wantonness. A few more months, and there would be left but few and scattered marks of the toil that had been expended on this place. Taken in hand now, Nature would fall hopelessly before the gardener's counter attacks, the order and loveliness of cheerful yesterday would be restored. And that is blessed compensation of gardening: there is something permanent about it. The soil is there, the sun still shines, and the rain falls. Given these and labor, no seed can fail to germinate; given care, and no plant can refuse to attain its consummation of flower. These things are always there. They are dependable if the gardener is dependable. And according to the measure with which he invests his time and patience and strength in the work will his place give its increase. Size does not make a garden nor do rare flowers. Care only, unremitting care.

Such care had hewn this garden out of a hillside, had dragged from near and far the great stones to shelve up the beds and lay the walks, had set there a riot of flowers between the deep shade and troubled rustling of the trees and the river, a silent, sparkling silver ribbon drawn on through the eye of the hills. That was seven, eight—possibly ten years back. The time makes no difference, save that there had been time enough for the patient, persistent, steady ravage of the years.



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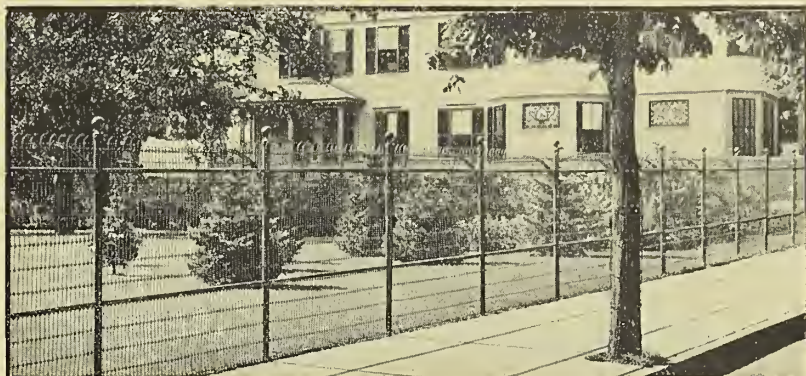
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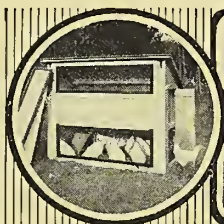
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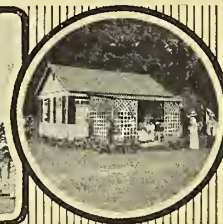
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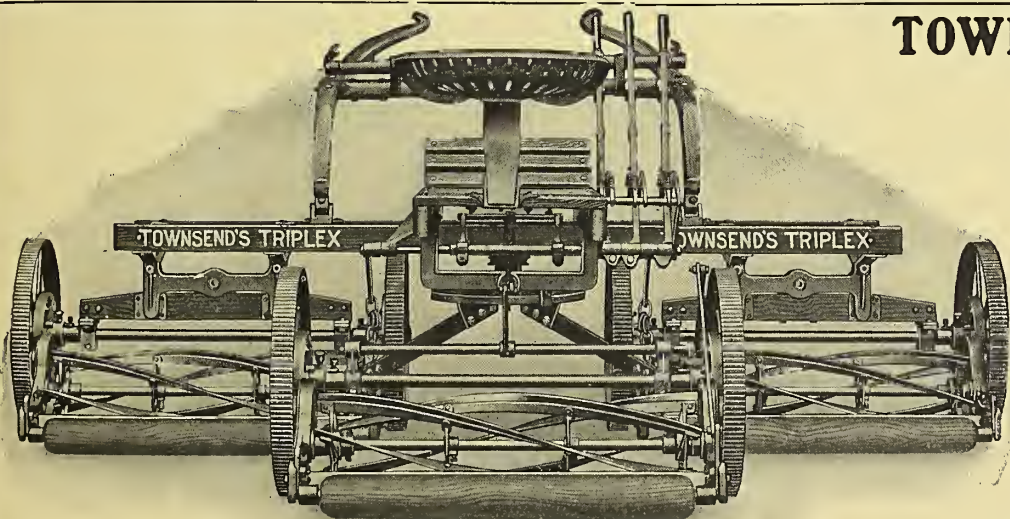


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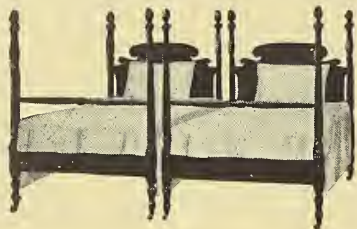
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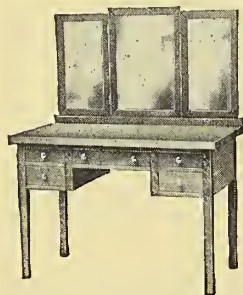
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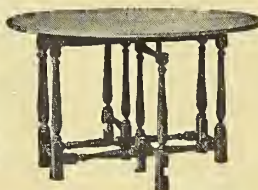
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Structure and Decoration of Walls

(Continued from page 22)

them in wall making. The advent of the concrete house has introduced new methods and created new precedents, and among other things it has opened the way for encrusting either large or small areas with tiles. Such a treatment is suitable for conservatories, bathrooms, kitchens, vestibules, and, in special instances, occasionally elsewhere, and may either be applied in place of wainscoting or extended over the whole wall surface. In either case the tiles must be set firmly in place while the concrete is "green," that is to say, while it is soft and fresh. The cost of such tiling is not necessarily prohibitive, as it is quite possible to secure inexpensive tiles of good color and shape. Of course, if one wishes to do so, he may pay almost any figure, according to quality and design, but acceptable tiles may be had at a reasonable figure. It is not at all necessary to have glazed tiles and it is often preferable not to use them. In kitchens, laundries, bathrooms and other places where there is much moisture or where the surface of the wall is occasionally washed down, the tiles ought to be set as close together as possible to avoid any roughness from cement joints. Where tiles are set in walls at intervals, purely for decorative purposes, they ought to be disposed at points or on lines of structural emphasis or else placed in panels.

Interior concrete walls may be laid on expanded metal lath or mesh. Plain walls of this sort may be made for about 75 cents per square yard. The chief objection to such walls lies in their uncompromising surface. This objection, however, can be removed and an agreeable texture imparted in several ways. In the first place, when the wall is being finished the face may be "floated" to approximate smoothness if the sand in the surface coat is fine enough. When the wall is thoroughly set and dry the surface may be given a coat of varnish or shellac. This will fill any small holes and roughnesses where dust and dirt would otherwise lodge, remove some of the appearance of hard asperity and temper the cheerless, depressing tone. Another agreeable and inexpensive wall surface is produced by "scratching" the concrete back while it is "green" and applying a coat of plaster made of lime and coarse, gritty sand. Instead of smoothing the surface with precision it is "floated," not too regularly, with a piece of board, which should be used with a circular motion. The sand grits pull and drag, and in this way the surface is striated with scratches or combings in arcs or circles as though it had been dressed with a rough currycomb. When the surface is quite hard and dry a wash made of cement and water, of about the consistency of whitewash, should be roughly applied with a whitewash brush. This will give depth

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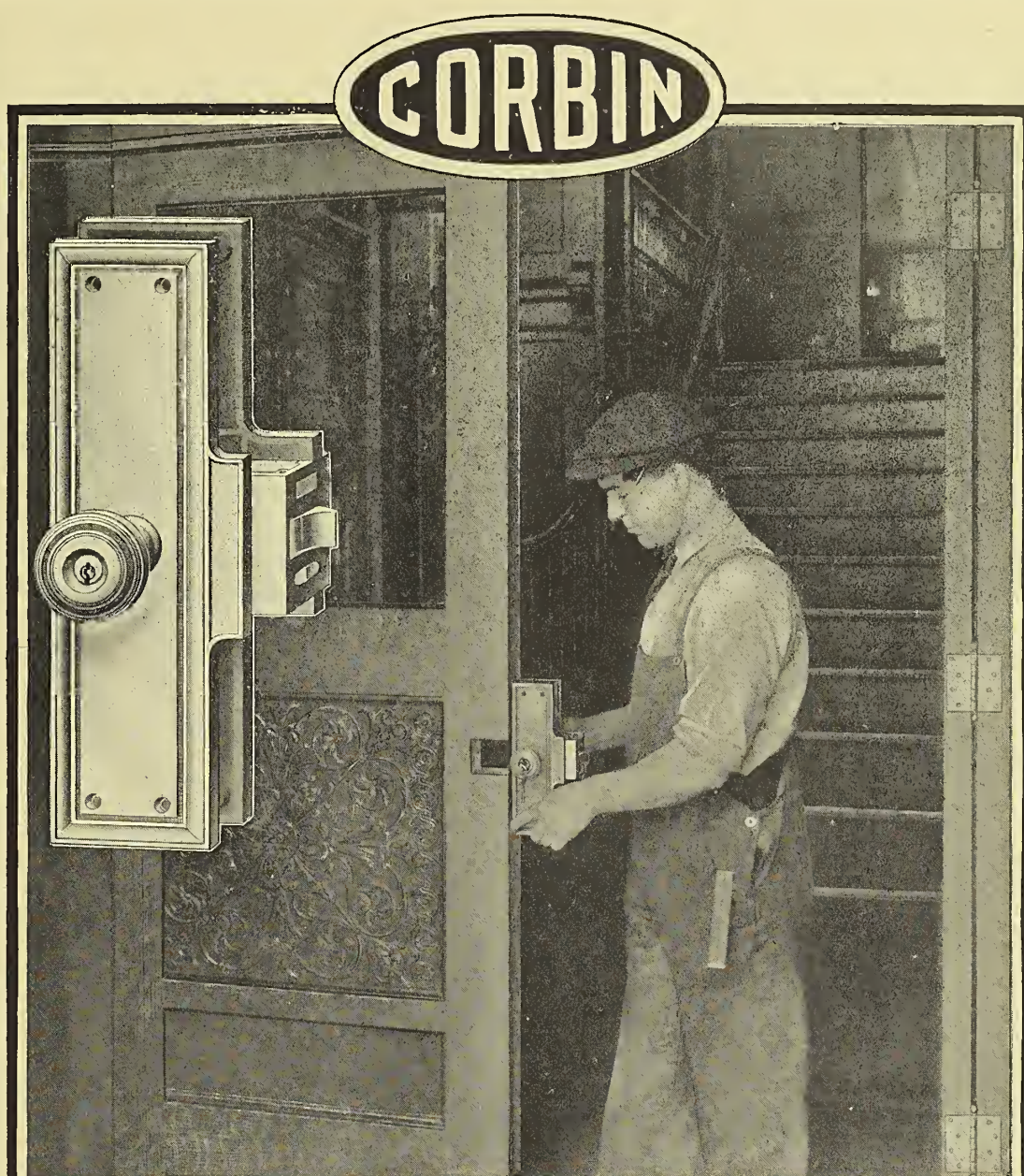
6 ft. long (5/8 in. diam. up)	12	50	
6 ft. long (3/4 to 1 inch diam.)	85	\$2.75	\$5.00
8 ft. long (3/4 to 1 inch diam.)	\$1.25	4.00	7.50
	1.75	6.00	10.00

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and tone to the shadows in the shallow scars or depressions. Last of all, the surface is given a coat of orange shellac. If the coat is diluted and thin it will produce a yellowish golden tone; if somewhat thick, the tone will verge toward a reddish gold. This wall treatment is susceptible of several interesting variations. Then, again, a concrete wall may be whitewashed with excellent effect. There are certain styles of architecture in which white or gray walls, slightly rough, above a simple wainscot of plain and close-fitted vertical boards of oak, chestnut or deal may be highly appropriate. Whitewash possesses the advantages over paint of being exceedingly cheap and much easier to apply. It may be made absolutely fast so that it will not rub off by mixing according to the Government formula usually known as the "lighthouse mixture." It is as follows: Slake a half bushel of lime with boiling water, cover during the process to keep in steam. Strain the liquid through a fine sieve or strainer and add to it a peck of salt, previously dissolved in warm water, three pounds of ground rice boiled to a thin paste and stirred in while hot, half a pound of Spanish whiting and one pound of clear glue, previously dissolved by soaking in cold water, and then hanging over a slow fire in a small pot hung in a larger one filled with water. Add five gallons of hot water to the mixture, stir well and let it stand a few days, covered from dirt. To be applied hot.

Last of all, a concrete wall may be painted any hue desired. Whether painted, whitewashed or varnished, if the surface coat has been properly prepared with fine sand and the workmen use their floats carefully, the face of a concrete interior wall may be made to resemble closely a wall of rough, sand-finished plaster. The expanded metal lath or mesh, which serves as a core or base for the concrete, is usually fastened to metal bars in place of studs or furring. Concrete walls of this type possess the further merit of contributing to fire prevention.

The plastered wall, more than any of the several sorts of walls previously mentioned, offers opportunities for varied treatments without entering into alterations of a radical nature. It may be papered, painted, hung with textiles, or given a rough sand finish, the last necessarily applied when the plastering is first being done. The plastered wall by itself, plain and unadorned, cannot be considered a thing of beauty, when the only points to relieve its flatness are the cornice—which is not always present—and the baseboard, a pitifully dwindled and degraded survival of dignified wainscot. A plastered wall always needs something to temper its staring bareness, even when it is wainscoted for part of its height. The only exception to be made is in the case of a sand-finished plaster wall, which presents a surface and texture sufficiently interesting and suitable as a background to be let



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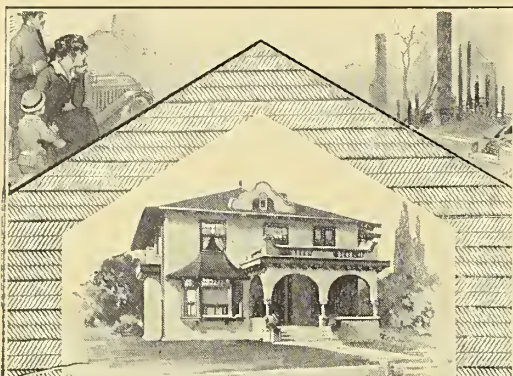
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alone. Whatever coloring is to be applied may be included in the mixture, but no coloring is necessary, for, when dry, the surface will have an agreeable tone from the presence of the sand. Plasterers frequently object to making a sand finish because the heavily "sanded" plaster pulls and is harder to work than ordinary "white coat," but the result is worth whatever additional cost and labor are entailed. The sand-mixed plaster pulls too much to be worked in molds, so that no moldings or intricacies of any kind should be attempted in it. Sand-finished plaster is particularly appropriate for the upper part of walls that are wainscoted either high or low with oak, chestnut, butternut or some other wood of markedly brownish tinge. As an agreeable alternative to sand-finished plaster may be mentioned a plaster made of ground Caen stone, which is usually finished by tooled lines to give the effect of joints between blocks of cut stone.

Efficiency in the Flower Garden

(Continued from page 23)

As they suck the plant juices from under the surface of the stems or leaves, the poisons described above are useless against them and resort must be had to something that will either smother them by coating them over, asphyxiate them, or destroy them by contact. The simplest and surest remedy for this class of insects is kerosene emulsion; it may be readily made at home by dissolving a piece of soap about an inch thick and wide and 2 inches long in a pint of hot water and adding a quart of kerosene and churning thoroughly. To use, dilute further with ten to fifteen parts of water. Even a simpler way is to buy the concentrated emulsion ready prepared and dilute with water according to directions. There are several market preparations which have as their chief ingredient nicotine. Most of these are very effective against aphids and other sucking insects. They come in varying strength, but usually those containing the highest percentage of nicotine are the cheapest to use, because, though costing more, they can be much further diluted than the lower grade. In using any preparation of this kind be sure to follow the directions very carefully.

There are a good many kinds of blight, rust and mildew which attack a number of the plants in the flower garden, including roses, hollyhocks, verbenas, carnations and some others. The standard specific for all these things is Bordeaux mixture. Wherever one wants to make sure of keeping his plants healthy, and thus secure a good crop of flowers, even though the foliage is somewhat discolored, spray regularly with Bordeaux mixture every ten days or two weeks. Where it is desirable to keep the foliage clean and unspotted ammoniacal copper carbonate solution may be used in place of the Bordeaux; but it



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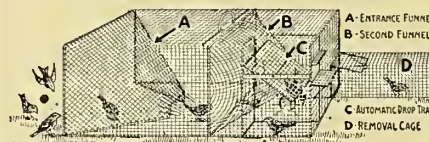
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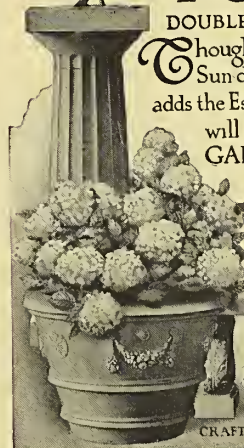
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is not so strong, and, unlike the Bordeaux, it must be used immediately after mixing. The best way to get the Bordeaux for use in small quantities is to buy it ready prepared and dilute it as needed. The ammoniacal copper carbonate solution may be made as follows: Dilute 2 fluid ounces of ammonia in 15 ounces of water; mix 2 teaspoonfuls of copper carbonate with enough water to make a paste; mix the two together until thoroughly dissolved; then add two gallons of water to dilute to spraying strength. This will make a convenient amount to use in a hand-size compressed-air sprayer. Use it the same day as mixed.

One of the greatest enemies of young plants and new shoots is the common brown cut worm, familiar to every body who sets out cabbage or tomato plants in the vegetable garden. Wherever a young flower stalk is found half eaten through, and as a consequence shriveled up, a careful search in the dirt about the plant will usually reveal this fellow curled up and "playing possum"; a slight pinch just back of his head is the easiest way of disposing of him. If the cut worms appear in large numbers use poisoned bran mash and put it about the plants they are likely to attack late in the afternoon. A teaspoonful of Paris green, or two of arsenate of lead powder, a tablespoonful of molasses and a quart or so of bran, or a quantity of freshly cut grass will serve as a bait.

When plants that seem to be otherwise healthy and unattacked by any other insects on the foliage fail quickly, the trouble is likely to be a borer or a white grub or wire worm working at the roots. Take the plant up carefully and examine it. A strong nicotine solution, tobacco dust spread thickly about the base of the plant and washed in with the watering can, or tea made of water and tobacco stems, will rid the soil of most of these things. To save individual plants make a hole several inches deep with a dibble and drop in a few drops of bisulphide of carbon, filling the hole up quickly.

The specific remedies which have been mentioned will be found effective in most cases if used properly. But the gardener must always remember that his greatest safeguard lies in having his plants in robust, healthy growth. If they are attacked it will always pay to stimulate plant growth as well as to fight the insects, thus enabling the plants to withstand or recover from the resulting check. A handful of guano, or of tankage and bone meal, mixed in and about the plant will often serve to enable it to recuperate rapidly, where otherwise it might have been permanently injured. An ounce or two of nitrate of soda dissolved in hot water and diluted with two or three gallons of water and applied with a watering can will serve as an effective stimulant; it should not, however, be applied when the ground is very dry without first watering the plant with plain water.

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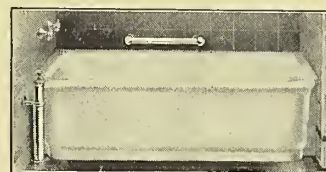
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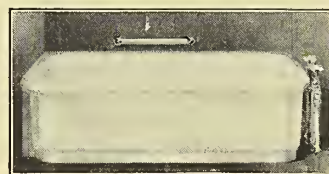
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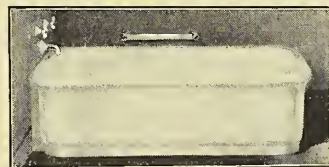
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Dividing the Garden with Shrubbery

(Continued from page 30)

chosen for their foliage effectiveness. Iris sheaves, the long blades of hemerocallis, the broad, heavy leaves of the funkia, the feathery sprays of gypsophila, the matty growth of iberis, pinks and Sweet William, each has a distinct foliage value. Plants should be selected for striking flowers, so that a few plants will make strong color notes in the planting. Plants with long-blooming periods should be given preference, for then only a few kinds will be needed for a continuous succession of bloom. Here German iris and yellow day lilies, *Hemerocallis flava*, for the spring bloom; yellow marguerite, *Anthemis Kelwayi*, and phlox for summer flowers, and tall, reddish-purple New England asters for the autumn form the heavier masses for the borders. Arabis, Iberis, harebells and coral bells are used as edging. Besides, columbines, fox-gloves, peach bells, larkspurs, Penstemon (which grow in spikes with graceful drooping blossoms), Madonna lilies and delicate Japanese anemones crowd the borders with bright color throughout the season.

The path does not end with the flower border. It extends under the rose arch between the hedges of currant bushes in the vegetable garden to the end of the property. This change in the border of the patch appears to increase its length, and the long vista down the patch gives a feeling of size to the grounds. The vista is to be terminated by a garden seat harmonious in design with the lattice work.

Three maple trees, placed at equal intervals along the back of the property, make a shady border for shade-loving shrubs, such as *Aralia pentaphylla*, cornels and viburnums, snowberry and *Clethra*. This shrubbery hides the street just beyond. Fences covered with honeysuckle enclose two sides, and a row of fruit trees completes the enclosure. These screens separating the vegetable garden from the rest of the grounds have a distinct value in making it attractive.

The House of Seven Hearths

(Continued from page 33)

covering of the famous House of Seven Gables at Salem, recently restored by the architect of the present dwelling.

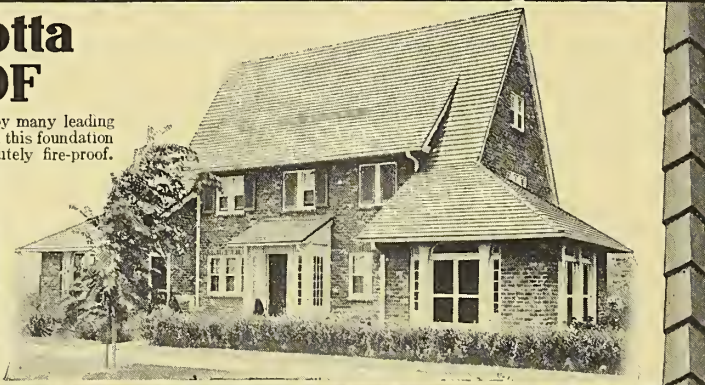
Naturally the fireplace in the living-room end is the largest and most important. With a breadth of twelve feet and an opening five by three feet, and four feet deep, it is truly impressive. Here logs a foot or eighteen inches in diameter can be burned, and the construction has been so entirely safe that the fiercest blaze need cause no nervousness to the most timid soul. Perhaps whole oxen could not be roasted here, but the wide, cavernous opening with its massive iron fire dogs

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makes one think, nevertheless, of the old Colonial days when wood was something which literally had to be got rid of by one means or another before the fields could be cleared or tilled.

In direct contrast is the fireplace in the den. Small and simple, like the room, which is compact and cosily low-ceiled, it is still deep-throated and capable of producing great heat in a short time. On cold mornings or chill, rainy autumn days this hearth, with its warm, red face and small hot blaze glowing back of the tall andirons, is cosier, more intimate than the roaring blaze which at other times appeals to other moods.

Upstairs the hearths are all attractive and all of distinctive individuality. In one room the fireplace stands in an alcove. Exigencies of construction made two courses of brick desirable, thus raising the projecting hearth several inches from the floor. Instead of being objectionable, the effect is quite as if the thoughtful architect had built with a kindly eye to the more comfortable and convenient toasting of toes. An easy chair drawn up, with well-filled book shelves on one hand and shaded lamp on the other, brings irresistibly to one's mind a pleasant picture of the cosy bedtime hour, when a book and a pipe, or perhaps just ten minutes or so of relaxation, seem to make sleep so much the sounder.

In another room, a smallish dressing room, an interesting old steel basket grate filled with pine cones or light wood stands in the fireplace. At the touch of a match this flares up in a quick, hot blaze, warming the room thoroughly on the frostiest of autumn mornings.

Another of the seven hearths, and almost the most picturesque of all, is the outdoor fireplace. It was, in a way, an afterthought, born of the desirability of breaking up the sheer, monotonous expanse of stonework on the east chimney. There being enough room for an extra flue, the problem was met by the addition of still another fireplace, which the wiseacres around the village store regard as quite the most freakish of all—a fireplace out-of-doors. From their point of view they may be right. No really useful purpose is served, no heating difficulty met by the presence of this delightful eccentricity. Nevertheless, on still, cold nights, when the air nips and the perennial, boyish love of a campfire rises strong within one, a mass of dry brush and branches is always ready for the lighting. A rough, square terrace flagged with wide, flat, weathered slabs makes a perfect spot on which to gather, chatting, laughing, singing, telling tales—perhaps just sprawling silent watching the yellow flames spout up the thirsty throat to flower from the chimney top in sprays of golden sparks that drift slowly across the spangled night until one by one they vanish.

There are other hearths, each one of which has some distinctive feature. It



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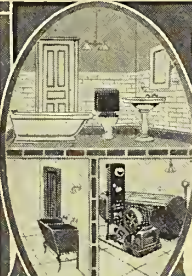

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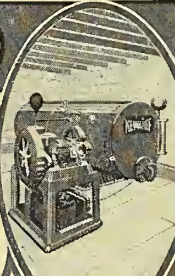


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may be only a curiously flat rock, diamond-shaped and sunk above the mantle after the fashion of an escutcheon. Perhaps it will be found in some subtle, effective assembling of the lichen stones in a chimney face, or yet again in the graceful lines and contours of a whole massive pile of stone tapering to a chimney pot. But always there is evidence in the work of care and love and infinite painstaking. Just as the conception must have been the offspring of a brain in which the poetry and charm of hearth stones was paramount, so, too, the actual laying of each stone has been done in sympathy. It's rather a pleasant thought, somehow, to realize that these workmen, unknown, unremembered, save by what they have left behind, have done that work with heart, as well as head and hand.

The Gardening of an Impatient Woman

(Continued from page 35)

and plants. "Sulky" is the word for them when they are not satisfied with their surroundings, and so you have to study their whims and fancies—and the best way to do this is always to see how the great and supreme teacher Nature does her work. Any observant person will notice that the darkest green things are usually in moist, shady places and that most highly colored flowers grow better in the open sunlight, while the more delicate tinted ones require less of it. To go back to my ferns then—I soon saw that what I liked wasn't going to please them, so, as I realized that they must have more water than they had been getting under the overhanging eaves of the house, I deliberately moved them in the middle of July! I had sense enough to take a damp, cloudy morning and I put them where I was already putting so much water daily—under that thirsty pine tree. But despite the watering and the shade they soon wilted and apparently died. I was by no means willing, however, to take up fifty of these again, so I cut off all the dead leaves about an inch above the ground and waited for results. This may sound paradoxical from a self-confessed impatient woman, but, you see, my better half had cast too many slurs on my garden attempts (he being an expert vegetable grower) for me not to be put upon my mettle. I might say, in passing, that he strongly objected to all these "weeds" of mine being so close to his precious corn, potatoes and beans, for fear their seeds would give him trouble the following year. But I retorted that he ought to be glad that it was the flowers which were wild, and not his wife—and there really seemed to be no answer to that, from a respectable married man, at least. My patience was finally rewarded, for in less than a month tiny fronds from the ferns could be seen raising their dainty, timid heads in that arid desert, and they soon set about beautifying it from that time on.

And now I must tell of my *chef-d'oeuvre*. I had seen with envy the attractive bird baths of my neighbors, for which they had paid anything over a ten-dollar bill, and I longed for one of my own, but had no idea of giving any such price. (Since then there has been one advertised for five dollars which looks very satisfactory.) The shape of many of these reminded me of the wooden kitchen chopping-bowl, so I purchased a new one for sixty cents, stained it brown—on the outside only—and put it on a cut-off mop handle on which projecting arms were nailed to hold it. As this article had no devastating seeds to broadcast, the Disparaging One kindly stopped his more important task and made it for me. I was a proud woman, until one hot day the bowl split in two with a resounding report, for I had forgotten to oil it thoroughly before putting water in it. It was replaced by another, which had three coats of linsed oil soaked in twenty-four hours apart. This was set in a three-cornered plot, formed by paths, and around it that first year I put zinnias and marigolds, but in the fall I planted the perennials, which were to stay there permanently. And, by the way, I found that the birds, too, had their preferences; they do not like too high or too thick plants around their bathroom, for fear of their enemy, the cat, which they could not very well see under those circumstances. Also they must have a little runway down into the basin, as they are not given to diving into unknown depths of water.

Some Marvels of Insect Life

(Continued from page 37)

nervous system occupies the lower side of the body, the circulatory system the upper side, with the alimentary system central. The circulatory system is of a simpler character than is to be found in any of the backboneed animals. What may be termed as heart (it is usually known as the "dorsal vessel") is a series of about eight connected sacs extending one behind the other from head to tail, and opening one into the other by valves which permit the blood to flow in one direction only—from behind forwards. There are no arteries or veins, the blood filling vacant spaces between the internal organs. There are valvular openings in the sides of the dorsal vessel as well as at the ends; and as the chambers of the vessel contract and expand in rotation the blood is drawn in from all parts and sent in a stream to the forepart, whence it finds its way again all over the body.

The nervous system consists of a brain, situated above the gullet, and a double series of nerve-cords extending to the further extremity of the body along the lower surface, connecting up a large number of ganglia, or knots from which run nerves to all parts.

The digestive system occupies the greater part of the body cavity and consists of various well-defined portions.



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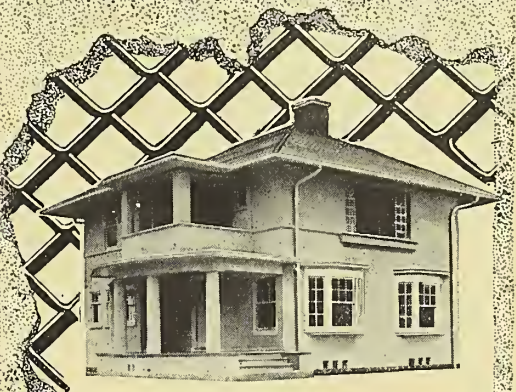
which differ in the several orders, according to the nature of the food. It will be understood that in many insects whose habits change during their life period considerable modification takes place in this system.

There are still a considerable number of people to whom the mention of senses in insects must appear to be the purest nonsense. Believing that it is derogatory to man's status, as the "lord of creation," to concede the possession of intelligence to the lower animals, insects are considered by them to be mere automata moved by instincts, and, therefore, not in need of senses. Perhaps, also, there may be a difficulty in believing that it is possible to crowd into such minute bodies the organization that is necessary for the development and exercise of sense. That insects are not quite so plentifully provided with different senses as man may be admitted, perhaps; on the other hand, there is reason for believing that those they have are finer than the corresponding ones that we possess.

Many insects have the power of sound-production, and that power is usually confined to the male sex. This implies that it is of use in the courtship of the species, and further that the other sex at least must be provided with organs of hearing to render this sound-production effective. Some naturalists have argued that insects are without ears, and can only appreciate sounds as air vibrations by the sense of touch. Against this we have the fact that in many of the grasshopper family there is a distinct ear, imperfectly formed in those species that do not produce sounds, but highly developed in those that do. In some species these ears are situated on the upper side of the hind-body, just above the base of the hind-leg; in others they will be found on the shank of the front pair of legs, a little below the knee. There is a tense membrane or drum covering an inner chamber in which are auditory rods connecting with the nerves of hearing and collecting impressions from the vibrations of the drum. In other insects it is believed that the sense of hearing has its organ in the antennæ. Ants and certain species of bees have in their antennæ flask-shaped organs known as "Hicks' bottles" (from their discoverer, Braxton Hicks), and Lubbock believed that they act as microscopic stethoscopes. Some of the hairs on the wonderful antennæ of the male mosquito and gnat have been proved to respond to the vibrations of a tuning fork giving 512 vibrations to the second. Other hairs were found to vibrate to other notes, extending through the middle and next higher octave of the piano. It was found that the hum of the female mosquito was of just the necessary pitch to set these hairs vibrating. Mayer found that the song of the female affected the hairs of one antenna of the male more than those of the other, but by altering the position of its head until both antennæ were evidently affected the male knew in

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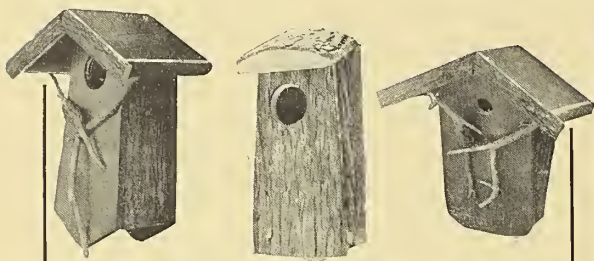
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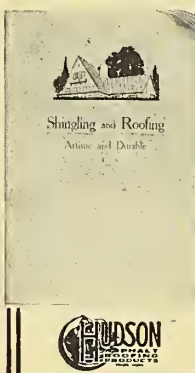
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which direction to fly, and was by this means able to guide himself to within five degrees of the direction of the female.

In addition to the organs named, others of a special sense have been discovered at or near the base of the wings in flies, beetles, butterflies and moths, dragon-flies and grasshoppers, with a trace of them in bugs. These have been variously considered organs of smell and hearing. In the two-winged flies there are the rudiments of a second pair of wings, known as halteres or balancers. At the base of the halteres there are a number of small bladders arranged in four groups, to each of which extends a branch of a large nerve—after the optic nerve, the largest in the insect. Each of these bladders is perforated and contains a minute hair. It is thought that these sense organs allow the perception of movements which the halteres perform, and which enable the fly to direct its course.

There are some common insects that seem doomed to remain unknown, not only to the general public, but to the enthusiastic entomologist also. Among these are the aleurodes, or powder-wings, a name given to them because their wings, instead of being covered with microscopic scales, as in the butterflies and moths, are coated with a delicate powder very like flour for fineness. Several species that may be found on the under surface of leaves have a very close resemblance to a small moth. Indeed, the great Linnaeus actually included these insects as moths in his natural system of classification. Other great men followed "the illustrious Swede," and it remained for Latrielle, in 1795, to show that these insects had near affinity to the plant-lice, among which he placed them. Later investigators, for good reasons, have removed them from that family, though allowing them to remain in the same order as the plant-lice and the scale-insects. To the last-named they are more nearly akin than to any other family.

One of the reasons why so few students of insect life have paid any attention to this group is to be found, no doubt, in their small size, and in the difficulty—in some cases the impossibility—of distinguishing between the species in their winged condition. The wings are always white or pale yellow, spotless or with indefinite darker marks, reminding one of the finger-and-thumb mark on the sides of the haddock. It is in the earlier stages that we find differences of form, color, ornamentation and food-plant that enable us the better to distinguish between the species.

They are produced from eggs, the mature insect not sharing the power possessed by the plant-lice for producing living young. These eggs are elliptical in shape, with a short footstalk by means of which they are attached erectly to the under side of a leaf. They are usually colored pale yellow or orange; and one female lays a large number of them. They hatch in from ten days to a fortnight—on

an average, say, twelve days; and it is interesting to note that similar periods bound the larval and pupal stages. The newly hatched larva—one can hardly apply the term grub in this case—immediately selects a suitable spot into which to insert its beak, and there it remains until it has acquired wings. At this period it is elliptical in shape, almost flat, and so thin and colorless as to be nearly transparent. For this reason it is difficult to make out any organs; but as growth proceeds these become more evident. The presence or absence of hairs and spines, differences of color and of the character of waxy fringes, distinguishes the species one from another. One organ is evident in all species from the beginning. This is an opening on the upper side of the hindmost segment of the body, and it is fitted with a sort of lid for closing it or opening to allow the extrusion of a tongue-like process. From this orifice the insect appears to furnish a sweet, sticky fluid like that supplied by plant-lice and scale-insects, and it has the similar power of enlisting the kindly offices of ants for their protection. In most respects these larval powder-wings are like scale-insects.

In most species the pupal stage is entered upon within the skin of the larva; on being withdrawn the rudiments of the future legs and antennæ may be seen. In some cases the larval skin breaks up and reveals the pupa.

The perfect insects may be distinguished from the two-winged male scale-insects by the possession of four wings. There is a common species to be found on the under side of bramble leaves near the ground, whose habits the present writer has had the opportunity for watching more closely than in other species. It is found that the female, before laying her pale yellow eggs, takes care to dust a small area of the leaf with the white meal, presumably from the under surface of her wings. This is a useful clue to anybody searching for the eggs, which are very minute and not appreciable to some eyes. If these mealy patches are first found, the pocket-lens may be brought into requisition, and the eggs will be found scattered over the patch, and standing on end like ninepins.

There is one species that is found on the under side of cabbage leaves, and, according to the gardening books, in such numbers as to be regarded as a pest. The cabbage powder-wing may be distinguished from that found on bramble by an additional dark patch, extending nearly across the middle of the wing from back to front. A very similar species is that found on the celandine.

One with the wings entirely unspotted may be found in numbers upon the hawthorn and other plants. In the larval stage this is a more striking form, owing to the white, mealy patches upon its upper side and the fringe of waxy hairs around the margins of the body.

The House in Summer Negligee

(Continued from page 17)

In place of holland covers, which give a room such a transitory appearance, chintz covers are advisable. Chintz is better than linen, as linen crushes and creases easily. Using the winter furniture with chintz covers and with the addition of a few pieces of wicker, a room is completely transformed. There is an endless variety of wicker, willow and rattan furniture, and, whereas at one time it was relegated to the porch, it is now used the year round in all rooms.

Shabby, old furniture, with the superfluous gew-gaws removed and a few coats of paint-enamel applied, comes well into use as summer furniture. Those who are not sufficiently artistic to decorate furniture can use some of the pretty, simple stencil patterns—little bouquets and baskets—charming in their very simplicity.

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Making a Garden for Cut Flowers

(Continued from page 19)

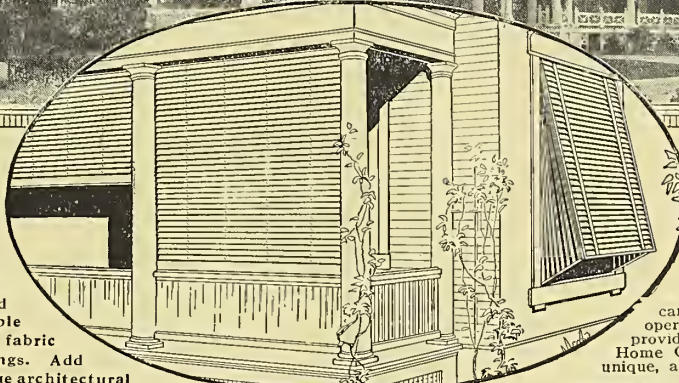
the asters are saved that reward is sufficient. Together with the pink tulips in this bed is rock cress, *Arabis Albida*, the double variety which blooms a little later than the single *Alpina*, but is far prettier and lasts twice as long. The colors of this south bed are, for the most part, yellow and white. Gaillardias and anthemis bloom all summer, and the white feverfew—another perennial that needs only a straw or leaf mulch—looks well with them. The cosmos I cut back, which makes them shorter and stronger and produces more flowers.

In the corner bed the row of white boltonias bloom for Labor Day, and I fill all the large vases in the house with them. In front of these, you will notice, are planted pink and white peonies. The snapdragon, an annual which comes in wonderful colors, blooms until a heavy frost and lasts many days in water. This corner bed is edged with petunias. Once started in June, they are always in bloom. I tried the pink Rosy Morn, but could not keep out the magenta strain, so I now have only white.

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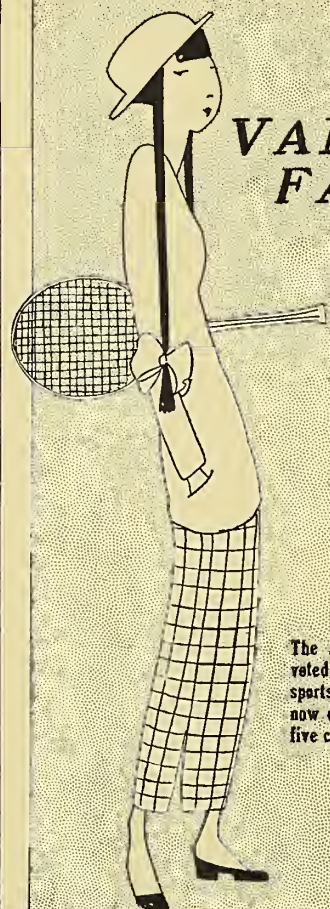


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The August 1st issue, now on the news stands, has much of interest from England and the Continent,—a SPECIAL NUMBER replete with photographs of well-known people,—their homes and gardens,—their activities and recreations; a midsummer number of exceptional midsummer interest.

The August 15th number will be the annual Children's Fashions Number—probably the most delightfully attractive August 15th number of Vogue ever issued; children's frocks, children's garden's, children's playrooms, children's dances; Japanese children, Royal children, children of well-known mothers; every page reflecting the sweetness and beauty of child life at its best.

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Efficiency in the Flower Garden

(Continued from page 55)

But careful selection and planning alone do not make the gardener efficient with shrubs. They must be made to live after they arrive from the nursery. And the surest way to have success with them after they arrive is to prepare their places for them before they arrive. As in vegetable gardening or flower gardening, so in gardening with shrubs, the preliminaries cannot be slighted without poor results in the end, no matter how much care may be bestowed afterward. Thoroughly rotted manure and bone dust—preferably fine and coarse or knuckle bone, mixed together—are the best fertilizers. They should be thoroughly mixed in the soil in each hole where a shrub or tree is to be set, if possible a couple of weeks before planting. Where a border of any size is to be made it will save trouble to plow or spade up the whole and enrich it, rather than to make individual holes. Small shrubs should be set about three feet apart; larger ones four or five; when fully grown they should crowd each other slightly and completely shade the ground between them, as this more closely approximates their natural condition of growth.

Unpack at once upon receipt from the nursery, and if they must be kept a few days before planting, heel in in a moist trench. When planting, cut back any broken or scraggly roots to clean, sound wood. Set in slightly deeper than the old soil-mark on the stem. Pack the soil in firm, using the fingers or a blunt stick. If it is dry pour in water when the whole is half filled, and after it has soaked away complete the planting. Use the feet to make the shrub very firm in the soil, after the dirt is filled in. Then cover with loose soil on top to act as a mulch. If the weather continues hot or dry a mulch of leaves or spent manure or inverted sod should be placed around the stem. This will double the effectiveness of any watering you may do.



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Readers of HOUSE AND GARDEN need no introduction to the authors of this book, nor scarcely to the subject, but in few instances has there been a book that justifies so completely its title. For of the plethora of books on period furniture this is the most practical and the most comprehensive. In the beginning are pages of illustrations showing types of furniture, key plates to be consulted when reading the chapters that follow. Later there are plates showing the details by which a piece of furniture can be judged and given its proper classification. The letterpress is arranged in a form equally handy. The dominant characteristics of each period are epitomized in the beginning of the chapter, and the varied forms in which those characteristics were expressed are set down in logical order with due reference to the fabrics and materials employed and the manner in which they were used. To these chapters are added others on Advice to Buyers and Collectors, Furnishing and Arrangement, and a convenient glossary. In short, the book is such that no collector can be without and no one who desires to furnish a home in good taste should neglect to consult.

In books of this nature, i. e., books on furniture and furnishings, one is often apt to forget that they are the product of a well-defined movement, a revision upwards in taste. For those who do not comprehend the meaning of the periods and of the recent period revival, there is in this volume an introduction full of meaty thoughts. And quite apart from the practical value this book has is its sanity of approach to and handling of those things that are generally considered in a sentimental, dilettante fashion that leaves the reader sorely tried in patience and not one whit more informed. If you want to know the periods, if you want to create in your house the atmosphere of the periods, here is a book that will prove invaluable.

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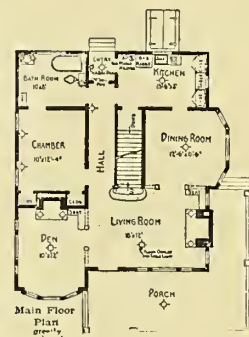
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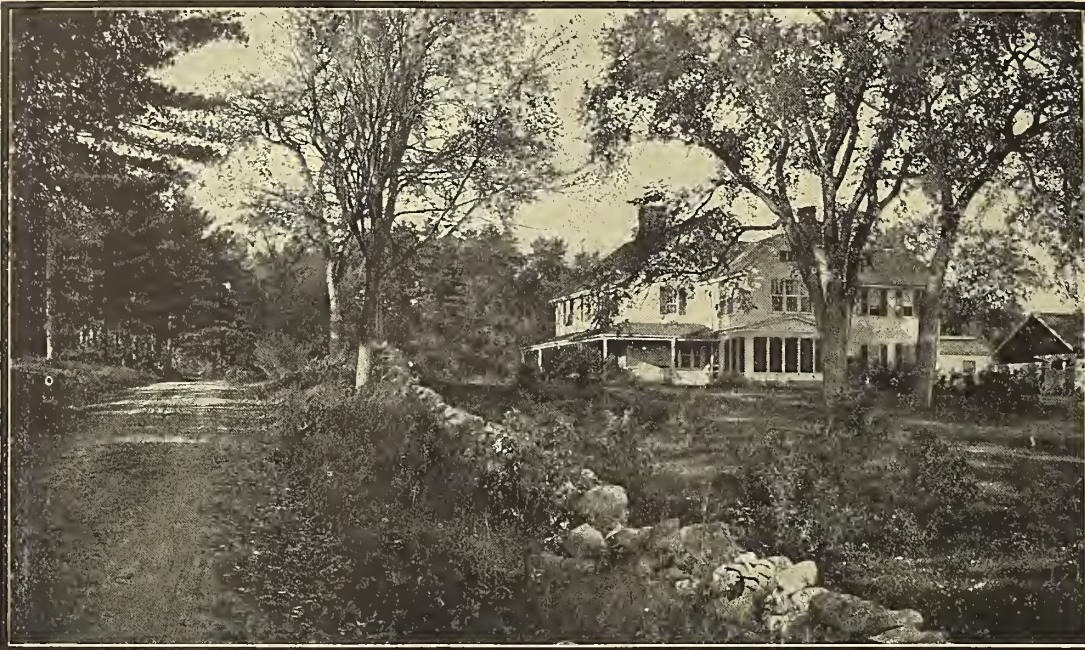
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served to stay the iconoclastic hand of progress. To the architect, the principal interest in these old buildings is their forms, in which were expressed the supreme effort of the artistic genius of our ancestors. A chapter on "Church Organization in the Colonies" affords a concise summation of the historical beginnings of the bodies ecclesiastical in America. Mr. Embury has refrained from giving the bare, architectural appreciation of the forms of the hundred and twenty churches considered, and has given, in his consideration of each, an historic resumé—established by the facts that brought the church into being. What form that building took seems to have been a creation of each sect, as well as location. There was always an "Americanism" in ecclesiastical buildings. Moreover, early American church architecture was distinct from its predecessor across the water.

DESIGN IN LANDSCAPE GARDENING. By R. R. Root and C. T. Kelley. The Century Co. \$5.00.

The plan before the planting. This is a rule that gardeners—amateur and professional alike—are beginning to apply. In landscape gardening the design is a *sine qua non*, and upon this very necessary subject is based the volume of Messrs. Root and Kelley. There has been a real need for a work that will sum up in a compact way the definite principles of design as applied to landscape gardening, a demand that this volume amply supplies. Here are discussed the elements of the art—architecture, sculpture, engineering, and such. Then design and color and planting, each of which topic is later applied to such everyday problems as the American house, small places, school grounds, golf courses and country estates. The letterpress is clear and understandable, arranged in practical form so that even the beginning gardener can find his special problem solved. The illustrations are excellent, notably black and white sketches by Mr. Kelley, which, quite apart from their subject, show a striking individuality in workmanship.

A valuable contribution to the literature of architecture is "A Guide to Gothic Architecture," by T. Francis Bumpus, Dodd, Mead & Co., publishers. While the volume lacks nothing of thoroughness and scholarship, it is written in a tongue understood of the layman, and with no little charm.

"Historic Homes of New England," by Mary H. Northend, issued by Little, Brown & Co., tells of the old romances of old houses. Some of the houses are tenantless; others well preserved, but all storehouses of history, and, to the antiquarian, constant sources of interest. Miss Northend has described these New England homes with much feeling and charm. The volume is well illustrated.

Hot Weather Care of the Dog

THE "dog days" are probably the hardest, from a canine point of view, of the whole year. That is, they are the most productive of bodily discomfort, especially if the dog that must endure them is one of the heavy-coated varieties. Such an animal really suffers from the heat, and it is little to be wondered at if his erstwhile happy disposition cracks under the strain and he becomes irritable and morose.

A great deal of the dog's suffering in hot weather can be eliminated, however, by thoughtfulness and care on the part of his owner. Shade, water and proper feeding are essential to his comfort and well-being, and each is deserving of more than casual mention.

The best shade for the dog that is quartered outdoors is, of course, a tree whose branches are high enough from the ground to permit a free circulation of air under them. Lacking this, build in the dog yard or in front of the kennel a flat roof of boards four feet above the ground and large enough to supply a generous amount of shade throughout the day. Climbing vines, too, such as morning glories or some one of the rambler roses, may sometimes be trained so as to provide protection from the sun's rays. In any case it is important to see that whatever breeze may be stirring has free access to and through the shady spot provided.

Placed in the shade, where it will remain as cool as possible and be accessible at all times, should be a pan of fresh, clean water. Do not put a lump of sulphur in it with the idea that the dog will benefit thereby. Lump sulphur is insoluble in water, so if the dog's blood needs cooling it had better be done with one of the regular sulphur prescriptions put up for the purpose. Besides the drinking pan there is nothing wet that is quite so good for the dog in summer as a stream or pond where he can splash around and get thoroughly wet and cool. Do not, however, send him into cold water when he is overheated from exercise.

The proper summer rations differ from cold weather food chiefly in that they contain less fat and blood-heating matter. Boiled green vegetables, boiled rice, selected table scraps (*not* potatoes), dry wheat bread, now and then some raw lean beef and a good bone to gnaw on—these will keep most dogs' digestion in condition. The best grades of manufactured dog biscuits are also good, especially as a variation from the regular diet. A light meal of them in the morning, and in the evening a moderately hearty meal of the first-mentioned foods should be sufficient, for remember that in summer most dogs are apt to take less exercise than at other times and fat accumulates readily under such circumstances. Do not, therefore, overfeed; a tendency to leanness will be far better for him than a superabundance of fat.

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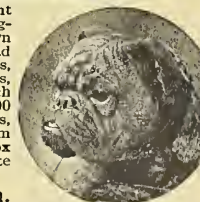
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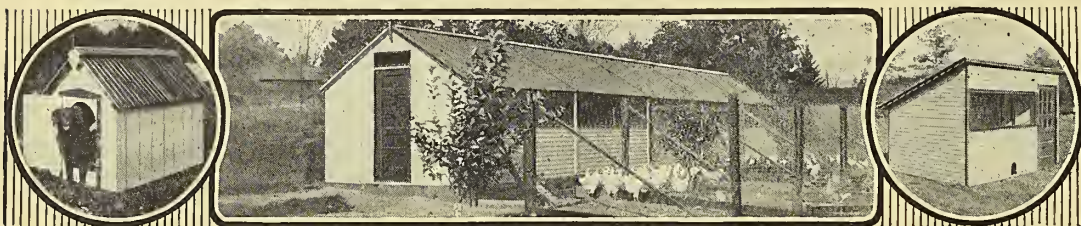


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Poultry Work for August

IT is a lucky poultry keeper who gets a full egg basket in August. Many hens are molting, some are still broody and others apparently are just resting. Altogether, it is an off month.

On the other hand, there is no month in which the hens require more attention. Young stock, too, must be kept growing and not allowed to suffer from lack of shade or water. Also, this is a very good time to plan new poultry houses and to make improvements in those already built. August is really a busier month for the poultry keeper than for the poultry.

Molting is an operation which has never been standardized. Some hens drop almost all their feathers in a few days and stand around naked, if not ashamed, until the new feathers come; others make the transition so gradually that it is hardly noticeable. Some shift their coats in a few weeks; others require months. Occasionally a hen will lay right through the molting period, but usually the egg yield is greatly diminished, even if it does not cease entirely. It is doubtful if anything is gained by having the hens lay intermittently when molting, for when that happens they usually take more time to get their new feathers. Several rules for hastening the molt have been laid down, but experience shows that nothing is gained in the total egg yield by following them. Of course, the hens which molt early will be more likely to lay well in the early winter months than those which are late in molting, but experiments seem to show that the late-molting hens will give the largest total in the course of the full year.

The amateur who raises a new lot of layers each season is probably better off when his birds molt late, for then they will continue to produce eggs until it is almost time for the pullets to begin. Perhaps he will carry over a number of yearly hens to use for breeding pens the next spring, but as it would not be advisable to force these hens for winter laying in any event, nothing is lost by having them molt late. And to fix the habit of late laying, the hens which lay late should be selected, as a matter of course, for the breeders.

It is common and reasonable advice to sell off the old hens when they become broody, but the amateur must pause be-

fore he follows it too literally. In case he likes to get rid of all his old flock in order to reduce the labor of the summer months, the hens may go to the collector's wagon as soon as they begin to set, but if he wants to keep up his egg yield until the pullets begin, he must retain a considerable number. Usually, a broody hen will go about five weeks before laying begins again; therefore hens which are broody in July and August may still be depended upon for eggs before the end of the season. It may perhaps be more profitable to get rid of the hens as soon as they begin to cluck, but the man who keeps only a few is looking for eggs rather than profit, as a rule.

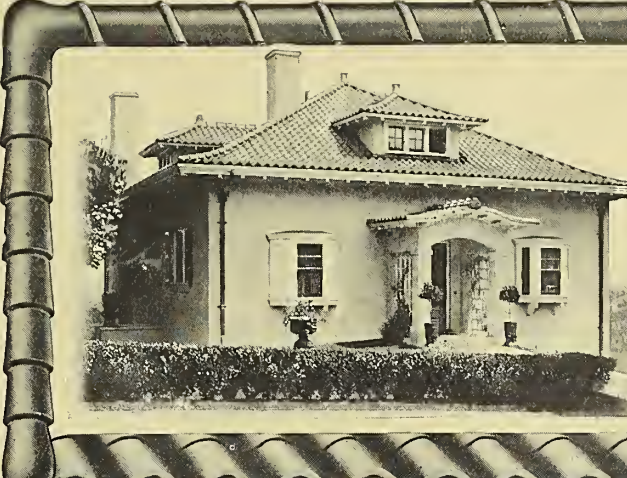
Feeding can hardly be too liberal in August. It is a fine growing month, if conditions are right, and broilers should be coming along fast enough to keep the family table well supplied. Needless to say, the broilers should come only from the cockerel pen. The number of cockerels and pullets is pretty evenly divided in most cases, and the former should about pay the expenses of raising the new flock, crediting those served on the home table with the amount they would bring if sold.

When possible, it is desirable to keep the pullets and cockerels in separate pens, and there will be less fighting among the belligerent males if they are yarded out of sight of the pullets. It will be hard to get much fat on the growing stock, but the flesh will be very tender and sweet. Even Leghorns and Anconas, small as the birds of these breeds are, make excellent broilers.

All the old males should have been disposed of long before this, if the matter of economy in feeding is to be considered at all. It should be made a point, in any event, to have all the male birds out of the hen yards before the molting period begins. Those being kept over for breeding purposes should have a yard to themselves.

If the growing stock can have a wide range, of course, the necessity of separating the sexes is less important, although the cockerels will be in better condition for the table if kept confined to smaller yards. A wide range, however, gives just the right conditions for the pullets, and if they can have a corn patch to run in, so much the better. They will be protected from hawks and will have shelter from the sun, as well as an excellent hunting ground.

Many people get an idea that when the chickens have a large field to wander over they need no beef scraps, but that is a mistake. Seldom do the youngsters get as much meat in the form of bugs and worms as they need. Of course, it will not be necessary to feed so much beef scrap as to yarded birds, but a certain amount will be needed, either in the dry mash or in a hopper by itself.



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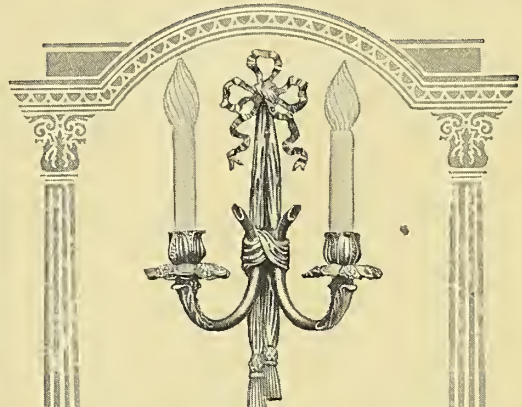
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AUGUST
1915



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In a large garden of formal plan shrubbery and evergreens play an important part. They mark the boundaries, form a background, and accent those points without which the garden would be a mere patchwork of lawn plot and flower bed



House & Garden

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VOL. XXVIII—No. 2

AUGUST, 1915

Arts and Crafts in The Home of Good Taste

The creative spirit of the craftsman is clearly evident in this dining-room, where the furniture is handmade, the rug composed of strips of "filler" joined by stitchery, and the walls and table-runners stencilled from a design of the owner's own making

room, where the furniture is handmade, walls and table-runners stencilled from

A RÉSUMÉ OF WHAT THE MOVEMENT HAS DONE AND IS DOING FOR THE AMERICAN HOME—THE CAMARADERIE OF CRAFTSMEN—SOME DIVERGENT EXAMPLES OF THE WORK AND ITS INFLUENCE

MIRA BURR EDSON-KOHLER

PROBABLY few outside of its active participants realize what the arts and crafts movement has done and can do for the American home. Significant of its relation to the home, however, is the fact that the first material manifestation of the movement, and that which started one of its earliest and its best-known apostles upon the career of craftsman, was the furnishing of his own home, by William Morris, at the time he married.

The story is too well known to repeat: it is told in any biography of Morris, and, delightfully in that of Mackail. The way in which the group of friends rallied around the enterprise, contributing beauty by means of their own hands, sounds too ideal for a commonplace world. It presents a picture of the finest comradeship, and thus fittingly prefaces the claim of William Morris that true craftsmanship promotes comradeship: and that inspiring work and true comradeship are the basic needs of life, and that these the quest of beauty in work secures. A certain human interest must accompany the expression of the true craftsman, whose work does, as a matter of fact, generally begin at home; which, in return, lends to his work the indispensable element of sincerity.

As an American instance of home-building in relation to the crafts, and of our own day, may be cited the experience of a group of young married men at Mt. Vernon, N. Y. They gathered together in the evenings through the inspiration of one who had conceived the idea and acted, modestly and under protest, as the leader. They were business men and had not studied craftsmanship as such, knowing nothing of the technical details of the materials used until they began to use them. There was no plan outlined and no "course." Each decided what he wished to make for his own home and then, with such help as he might gain from observation and his own judgment, started in. Observation was wonderfully quickened, of course, but each discovered that there was much that he seemed to know without learning which he could bring to bear upon his work, and that he could, actually, learn by doing. The results of the winter were gratifying to all concerned; the self-confidence and power of each were much increased and a fine mutual interest was awakened. One member began with small metal fastenings for a built-in closet in the dining-room, then made hinges and door-plates, going on to electroliers and finally a handsome metal lamp. Others had made creditable pottery; one, some decorations in pyrography:

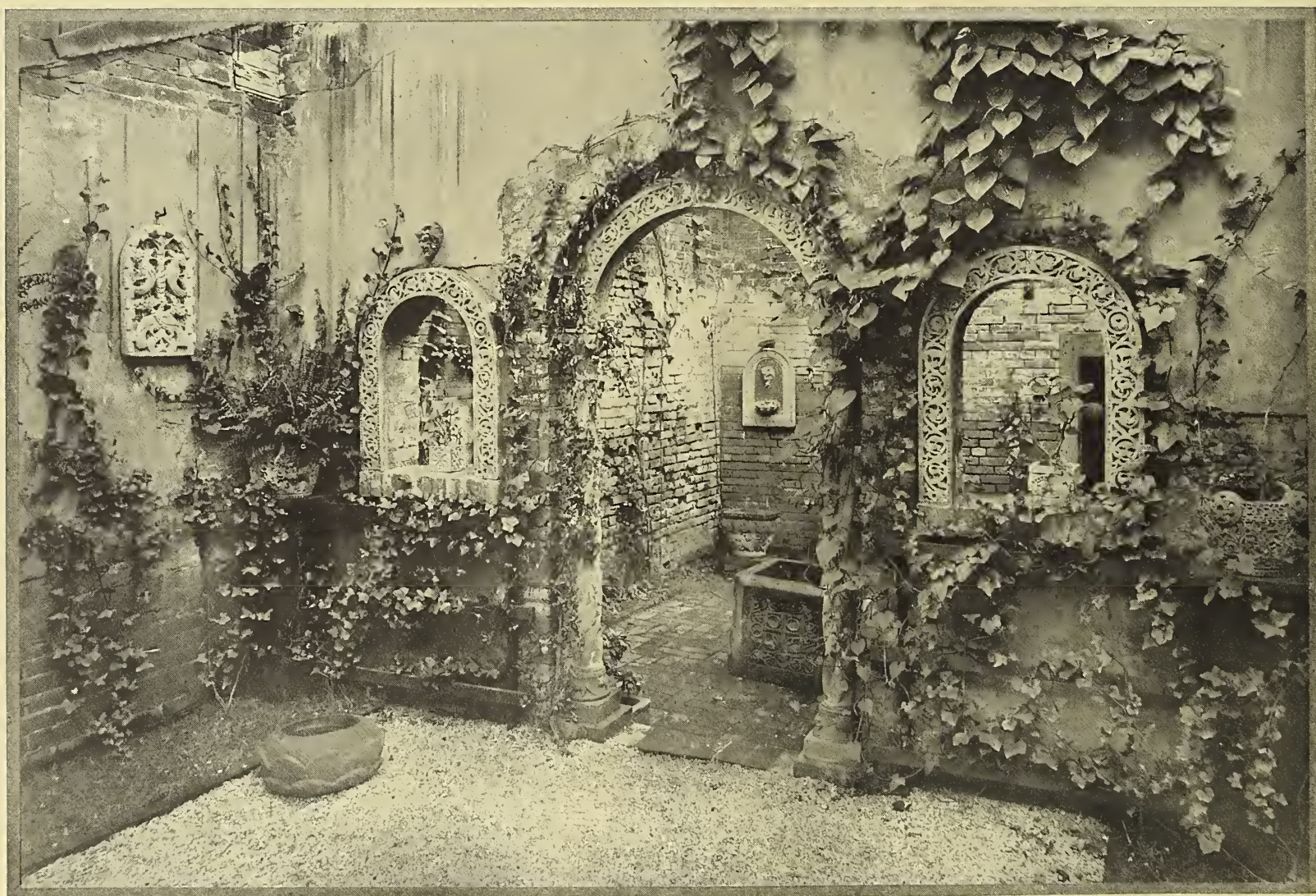
metal was, however, the favorite medium for desk sets, lamps, bowls. To see not only the beauty of the things made, but also the pride and interest with which all, including the families and friends, regarded the work, and the relation it took to the home-furnishing, was something to consider seriously in the face of the accusation, that the modern home is cold and formal.

Another instance of like import, but very different in character, is that of the effort of a clergyman in a Pennsylvania town to engage the interest of the boys amongst the poorer element by giving them employment which would keep them off the streets and provide an outlet into better things. Gathering about him a little group he showed them wood and tools and told them they might have the use of these to make something for their own homes, each to choose independently what his should be, the only condition being that it should be something for home. More or less simple things were chosen, some at once, some after a consultation with "mother." One boy said he would like to make a bureau. The others jeered at his ambition, but the

material things having been created by the shop work.

Still further proof along the same line was given by the classes in a school of arts. Each, as soon as a design could be formed, was encouraged to apply it to something for home use; or to design something for such use. It resulted in a quiet enthusiasm and sense of reality which could not otherwise be gained, and eliminated the mercenary spirit too often hampering class expression.

But it is in actual homes—homes built up by craftsmen gradually and by hand for the accommodation of actual living—that best and most surely is demonstrated the truth of this claim. It has been my fortune to know several of these. One, most notable and first in time, was created by a man and woman, who were both artists and craftsmen. Often the wife designed the piece which the husband carried out, but this was not by any means so always, both being able to design and execute. To go into details is not necessary to an appreciation. Our illustrations show views of the reception-room and dining-room opening from



An old broken brick wall in a city backyard was the basis for this scheme. Into it were let Mercer tiles, and over the wall face were trained quick-growing vines. The old and the new were thus readily amalgamated into a congruous and artistic whole

clergyman said he might attempt anything he wished so long as he would stick to it until done. A year later a visit paid to the workshop found a rejoicing in progress: the bureau was finished! It was a wonder-day for the boy and an event for the shop, the bureau having been the thing always there, its creator ploddingly in front of it, whatever else might come or go, it being more or less of a jest always. It was now the center of general rejoicings and compliment—comradeship as well as

it. The furniture in each, with hardly an exception, was made by themselves, and other rooms held other pieces, notably a carved four-poster bed. The table and chairs in the dining-room were among the earlier productions, and there is a story of how the "rushing" of the chair seats was done, the process being learned partly from an old man who nearly remembered it, and partly from an old chair, which was taken apart. The wall in the dining-room had a covering of burlap, self-colored, giving



Sewing boxes of convenient size and good lines have been fashioned from wood and stamped metal

an almost golden effect in the light. Hung loose and bound at top and bottom or by galloon fastened along the seams, nothing is more effective for wall covering than burlap. Upon this was stenciled in varying soft browns a bold design of horse - chestnut, the pattern giving a sense of openness and freedom to the space. In the reception-room the fireplace has a facing of colored cement, which connects in color its copper hood and the soft crimson of the roses, forming a quiet-toned stencil upon the walls—a daring attempt, yet entirely successful.

Another craftsman home is still in process of building. The structure of the house is complete and the grounds, comprising about an acre, laid out, but the details are added as time and opportunity allow, while life goes on in the midst. Here sculpture is to form a notable feature, the large mantel in the living-room, for which the clay "sketches" are complete, to be cast in concrete. A nursery fireplace-facing has mischievous sprites, which it would delight any child to trace amidst other detail. Gardening is always an ac-



About this fireplace are grouped hand-made articles which give a sense of homeness and simplicity with beauty. The mantel decoration is a landscape in modern tiling



The craftsman's work is thorough—he draws the design, stamps the metal and fashions the object

companion to the creation of such a home, and the garden is here a very part—as indeed it was also in the other home, already described—yielding masses of bloom as well as vegetables aplenty. Still another home gaining toward completion has been built upon a most unusual plan—large spaces for the studio and cosy rooms for living.

The effort and the actual work necessary to bring into being such a harmony and thus really to create a beautiful home are much, even given the ability. It takes care and patience and perseverance and imagination to hold the end in view unwaveringly and so make actual the original design. More than this, the design itself necessarily changes, grows, adapts. But the doing of it all has a great ethical value as well as an artistic one. It develops the qualities suggested; it draws the family together in one work and brings out strongly the abilities of each; it is character-training as well as an art-training. It is, in other words, not a more or less successful esthetic effect; it is a creation, an art-product, a home. Each thing in it calls to us



Apart from the charm and beauty of its workmanship, the popularity of Marblehead pottery is due to the fact that it has never been commercialized

invitingly. And the making of an artistic home, in this sense, is not so much a matter of training as of intention and a certain fineness of character.

Furthermore, the happy results of the group of young men at Mt. Vernon would prove that an art-training is not indispensable, but that skill to do can be gained by doing, a clear desire creating a clear conception. Homes of this kind are never subject to fashion; they are their own fashion; they are appropriate, beautiful—and with that fashion, as such, has nothing to do.

As to appropriate motifs for our home art, these may best come from our own native sources, the Colonial and the Indian, when they cannot be drawn direct from the nature which surrounds our domestic conditions. This last is desirable, and will make itself felt in any sincere creation. Indian design, however, was a fireside art, telling some tale of experience or fancy in such materials as were at hand. The Colonial was essentially a domestic art, the early pieces plainly showing this, being made at the dictates of a need but informed with the sense of refinement and beauty which these early forefathers had, however primitive their living. This was clearly shown in the examples exhibited at the Hudson Memorial, in the Metropolitan Museum. At Hingham is one of the "village industries" of New England, one of its products being "white embroidery,"

itself in an industry proper, or else individual craftsmen produce, either alone or in groups, and unite in a society with an exhibition and sales-room. Every large city now has one of these and very many small cities or towns. As to industries: a very successful effort toward this end was that of the Abnake Rug by Mrs. Albee. The designs, made by herself,



Excellent silverware is made by a Baltimore studio, this porringer being an example of the sturdy, artistic workmanship

were derived from Indian motifs, hence the name; and the work was carried out by native women of New Hampshire, under her direction. The enterprise was originally undertaken in the missionary spirit, as providing work of interest for these women, but the rugs were so well received that the orders soon outran the means of making. They "go" with the simpler styles of furniture better than any rugs to be had in the market; not as the oriental, subtle and luxurious, but simple in plan and harmonious in color. Otherwise there is little to choose amongst machine productions and imitations. The "rag rug" came in by means of the hand-craft movement, proving so acceptable that it was soon adopted by commerce.

Pottery is one of the earliest crafts to be brought to a state of convenience and beauty among us, and art potteries have now a well-established place. The danger to art has been that

when a plant would enlarge it generally became commercial in just that degree. The beautiful Grueby ware is no longer made, unable to cope with conditions. Rockwood endured by partly yielding, in order to bring in innovations. The Newcomb College has attempted to bridge over the steps between class and trade work by a postgraduate course, using always and only native Southern motifs. The Marblehead Pottery makes distinctive ware, which it maintains so by keeping the plant small and so under artistic control. Beautiful tableware that takes its place in the history of such ware has come from Dedham, Mass. Tiles have developed beauty and a great variety of uses; from mosaics to large decorations, and among these

(Continued on page 49)



Another fireplace created by its owners—the metal hood and enclosing bands, the stenciled overmantel decoration and plates, all being of home design and workmanship

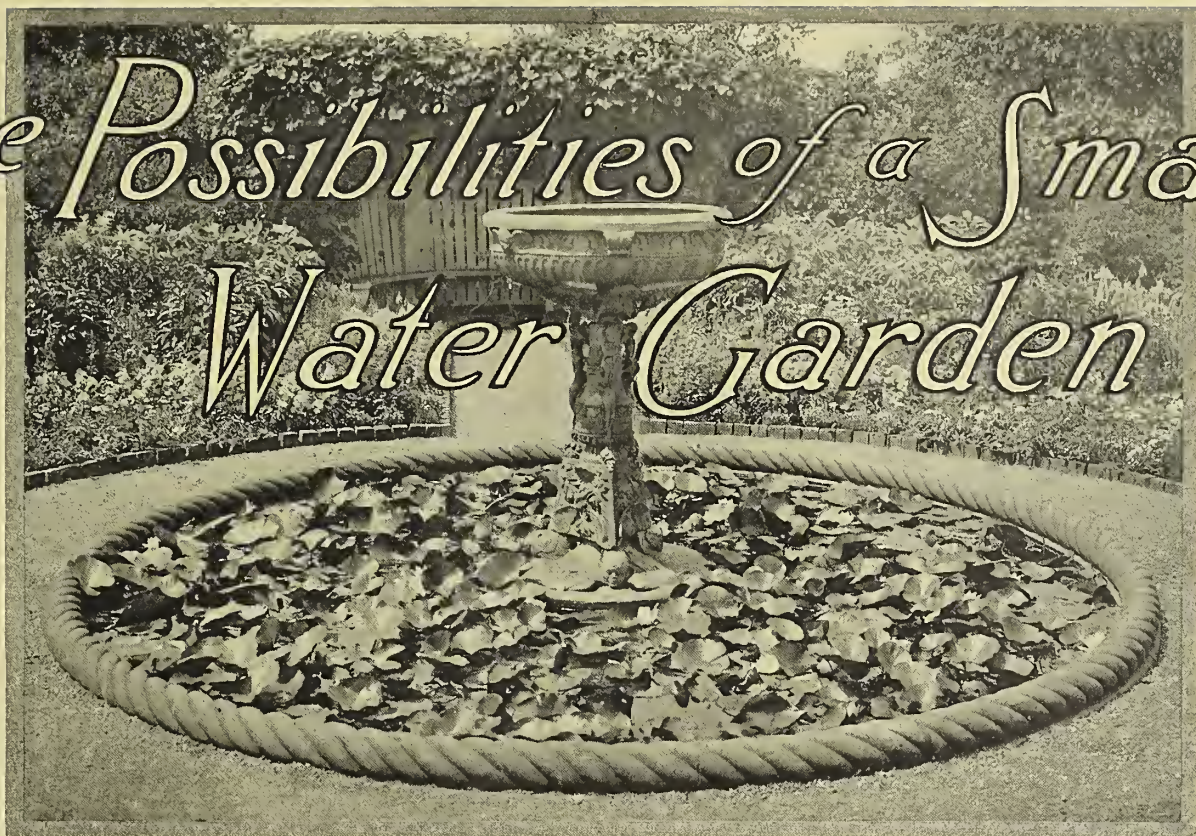
the designs for which are adaptations from old Colonial pieces.

The American development of the arts and crafts movement is entirely native here and has its own forms of activity. Mostly, this activity expresses



Contrasting with the above is the simple work shown in this kitchen, where even the tablecloth is handmade

The Possibilities of a Small Water Garden



An example of a pool for the plants' sake or rather a pool developed as a setting for the fountain. It depends on whether your water garden is to show water or plants—or the fountain, which will determine the selection and planting treatment

MAKING A POOL FOR THE POOL'S SAKE—THE NECESSARY PROPORTION OF PLANT AND WATER SPACE—THE NEGLECTED VARIETIES OF AQUATICS—BORDER PLANTING—HOW TO USE SUBMERGED PLANTS

GRACE TABOR

Photographs by Mary H. Northend and Nathan R. Graves

IS it to be a pool for a pool's sake—or a pool for the plants' sake? This is an important question. One is so likely not to realize how little it takes to clog the waters, to obscure them entirely, to make them a jungle of growth.

A pool for the pool's sake—for the picture it makes—must be planted with the greatest restraint. It makes no difference whether it is large or small; the same degree of restraint is necessary. Otherwise the picture will not be well composed. The water must be given its full due—which means that it must dominate; because, after all, water is the feature of a pool. The plants are incidents.

What aquatics shall be left out? And why?

Perhaps the answer will be immediately, "the tender ones, because they are a nuisance," or "the big ones, because the pond is



A clump of iris is the best possible background for a pool that is to be viewed from one side only; use either *Iris Germanica* or *Iris Japonica*

small," or a combination of these two; or any one of a number of other classifications. So far, so good.

But we must go further. Everything must be left out, save the plant chosen for the dominant note, the plant which complements this, and one or two straggling little minors.

Naturally the mind's eye sees water lilies when water plants are mentioned; and I fancy no one ever built a pool or acquired one of Nature's building without picturing them afloat upon its surface. This alone is enough to indicate what the dominant note should be—where there is space. Partial as I am to this queen of the aquatic world, I should advise against even a single

plant where there is not water surface at least three and a half to four times as great as that which the plant will require for its support. Anything less than this will reduce the proportion



Water lilies require a water space three and a half to four times that which the plant needs for its support. No plant covers less than the area a half-barrel would furnish; therefore, unless the pool is approximately four times this size, it were better to choose a plant of less expansive character

of water to plant below the standard of three to one, which it is desirable to maintain.

There are no water lilies that will cover less space than the area a half-barrel would furnish. Therefore, unless the pool is approximately four times this size it will make for better results if some other plant of less expansive character is chosen. Reduced to figures, this means an area of from fourteen to sixteen square feet to a plant, the plant itself occupying about four square feet. Thus one-quarter of the water's surface being covered, only three-quarters remain in sight. The number of plants which any pool of greater size can effectively support may, of course, be very easily calculated on this basis, allowing one to each such unit of space.

Very few water lilies accommodate themselves to so modest a portion as the half-barrel circumference, however. The majority require surface area of from twenty-five square feet all the way up to one hundred; so the variety must be chosen with care and understanding.

The plants commonly grouped as water lilies are of two distinct kinds, known botanically as *Nelumbos*—or *Nelumbiums*, as common usage has made it—and *Nymphaeas*. *Nelumbiums* are "bold

plants, suitable for large ponds and for masses," which puts them out of consideration at once for the small water garden, while *Nymphaeas* are "royal, gorgeous and diversified."

Never choose a water lily of the *Nelumbium* division for an artificial pool—unless it is a "natural" artificial pool, made by damming a stream or developing springs or a bog into an actual little lake with all the features of Nature's landscape; or unless the plant, and not the pool, is the thing.

Among the *Nymphaeas* there are perhaps half a dozen of the smaller sort from which to choose; and these are all hardy. Of them *Nymphaea odorata minor* is a small form of the common white water lily of the eastern parts of the United States—sweet smelling, lovely and familiar to everyone, but none the less desirable for all that. This form has the disadvantage, however, of being sparing with its blossoms sometimes—not always. Because of this, however, *Nymphaea pygmaea* with dainty white blooms a little smaller—averaging two inches in diameter, where the others are three—is probably a better choice, for it always blossoms abundantly. The leaves or "pads" of this are from three to four inches across, and it has the advantage for a small pond of not spreading sidewise at the root, as most others do.



If the pool is artificial and an effort has been made to keep the curbing a decorative element, immediate border planting is unnecessary. Rather, as here, give the pool a background, removed sufficiently from the edge of the water so that the background will be pronounced and the water easy of access

A yellow form of this species is *Nymphaea pygmaea helvola*. This also is very floriferous and its blossoms average about the same size. Both open their flowers in the afternoon on three or four successive days, closing them again about six o'clock, while those of *Nymphaea odorata minor* are opened for three days from early in the morning until noon. By having one plant of the two species one may have flowers all day—a feature of water lily selection that should never be overlooked.

The three above-mentioned are the only plants suitable to the very small pool—the one affording from fourteen to sixteen square feet of water surface. *Nymphaea Aurora* is a glowing yellowish rose, as its name implies, which becomes red on the third day. It is a larger and grosser plant than any yet mentioned, but may be grown in a pool of fairly modest proportions. After this there comes one of the Marliac hybrids, *Nymphaea Marliacia chromatella*, with a very bright yellow flower that is from four to six inches across. This will keep sufficiently within bounds to warrant its planting in a pool that is not large, if its color and type make a compelling appeal to one's taste.

Turning from the water lilies, I would like to draw attention to several delightful aquatics that are entirely overlooked more often than not—almost certainly, until one has studied the sub-

ject a little and learned something of its possibilities and limitations. For example, few things are more charming than the water hyacinth—that great pest of the St. John's River in Florida, which will grow to be six feet across in a single season unless continually thinned, yet which is perfectly suited to a small pool or even to a tub with no earth in it, because such thinning is very simple and does not injure the plant. It floats detached on the water's surface, only sending down roots into the earth if this is near the surface. For this reason it is better to have a foot of water under it, rather than six inches; for it grows rank and weedy when it can attach itself to the dirt.

Its flowers are hyacinth-like. In *Eichornia crassipes major*, which is one variety, they are a lavender rose, while *Eichornia Azurea* runs more towards the blue. It is a tender plant and should be carried over each winter by bringing in a tuft and floating it on a flat bowl or any receptacle which will hold from six to eight inches of water. An aquarium wherein goldfish live is an excellent place for it; and, personally, I like it indoors all the year through, as well as outside.

If yellow is preferred to blue, choose the water poppy—*Limnócharis Humboldtii*—which has leaves that float something like

(Continued on page 52)



In selecting your puppy, pick out a sound, husky youngster with an intelligent look. Make him a part of the household, but carefully avoid pampering. A spoiled puppy does not develop into a desirable pal

The German Police—The Dog of the Hour

PAL AND PLAYMATE IN THE HOME, SENTRY AND RED CROSS ASSISTANT ON THE BATTLEFIELD—HIS VULPINE ANCESTRY—THE TRAINING THAT HAS MADE HIM ALMOST HUMAN—HOW TO JUDGE HIS POINTS

WILLIAMS HAYNES

Author of "Practical Dog Keeping," Etc.

"EVERY dog has his day," and this is the day of the German Shepherd. At the front, with both the German and Belgian armies, he is serving as sentry and ambulance assistant in locating wounded men at night. Here, in America, though he is not yet the most popular, he is certainly the most fashionable dog, and the other is sure to follow. In all varieties this does not hold true, for fickle Mistress Fashion has been known to pamper breeds that did not possess the stuff of which a thoroughly popular dog is made. The sheepdog, however, has characteristics, both mental and physical, that will surely carry him far with dog-loving Americans.



No fence can be too high for him to scale—this is part of his training

Just ten years ago to the very month, the present American vogue of the German shepherd dog was foretold to me. At The Hague *Internationale Houndentoonstelling* (which is the Dutch for international dog show), as a Belgian friend and I watched a famous German authority judge this breed, a wiry little Englishman, known as a shrewd dog broker and an honest professional judge by fanciers from San Francisco to Capetown, joined us.

"There, sir," he said, pointing to the sheepdogs, "is a dog that

will be extremely popular in your United States some day."

At that time the day of the Collie was at high noon and the Airedale's dawn was just breaking. The first impression of a sheepdog is of a terrier-like Collie, and, not at the time appreciating that he has his own niche that he alone can fill, I laughed at the prophecy. Five years ago—there were then but a handful of sheepdogs in the whole United States—I met this same man at the New York show and twitted him about his prophecy. He again maintained that he was sure it would some day come true. To-day it is being fulfilled.

To-day the classes provided for sheepdogs at bench shows all over the country seldom fail to arouse keen competition. The army of sheepdog fanciers receives scores of recruits each season. A most energetic club busies itself with fostering the interests of the breed. A monthly magazine is published about German shepherd dogs exclusively. Moreover, the dog has made a host of very desirable friends among people who are not dyed-in-the-wool dog fanciers at all. One is sure to meet him strolling on Fifth Avenue, Michigan Boulevard, Chestnut Street, and other thoroughfares of fashion. He is very apt to spend his summers at Bar Harbor or Newport, and his winters at Aiken or Palm Beach.

What manner of dog is this who in five short years can spring from nowhere to everywhere?

In the first place, he looks like a glorified wolf. In his sparkling, dark eyes the expression of cunning and hatred has been replaced by one of good faith and intelligence. His erect alertness is very different from the wolf's slinking slyness: he steps proudly along, while his wild cousin slouches by. He gives the immediate impression of being a thoroughly capable dog. He is big and strong. His movements are free and sure. He has the alert air of ability. He seems to be the very archetype of the primitive dog, and this is one of his chief charms. There

is no suggestion of the monstrosity about him, for he has no "fancy points." The hand of man seems to have touched him but lightly, and he is quite the most natural dog among all the thoroughbreds.

Remembering that the general appearance of the dog is that of a glorified wolf, it is not difficult to fill in the details. Mr. Benjamin H. Throop, one of his best friends, has done this very effectively, in the following description of the ideal type: "The head is in proportion to the body, being rather long, but not narrow as in the Collie, with a strong, clean-cut jaw filled with large, white teeth and prominent fangs. The skull is arched a little, often having a slight depression down the center and always between the ears. Their erect ears, which are of good size set well up on the skull, are broad at the base and taper to a sharp point, being carried open to the front with the inside protected with a slight growth of hair. The eyes are of medium size, set straight in the forehead at the place where the forehead declines to the muzzle, and are of almond shape, not protruding. The eyes and head denote great intelligence, alertness, and boldness, combined with an honest fearlessness, but never a wicked or treacherous expression.

"The neck," continues Mr. Throop, "is of medium length, clean-cut throat, covered with soft hair somewhat resembling fur. The shoulders are long, flat, oblique and muscular. The front legs standing straight are of good bone, well muscled, with light feather on the back, clean, strong joints, with round, very compact feet, moderately arched, short toes with strong nails. The hind legs are well developed and muscular, pointing a trifle back with the pastern coming slightly forward, making a rather decided angle, and having the same compact feet as in front.

"Their coat is very important, as it must be such as will protect the dogs in all kinds of weather; because in their work as police, army and herding dogs they are exposed to all storms and winds, with their coat as their only protection. This is short and coarse, but not wiry, lying flat on the body, while the undercoat, which is their greatest protection against cold and water, is like a thick, fine wool and is generally lighter in color than the top-coat."

Besides this short coat Mr. Throop has so well described, there are wire and long coats, too, but these are seldom seen in America. In color the sheepdog ranges all the way from black to a smutty fawn. The most popular shades, however, are iron gray and the wolf gray, which is dark gray mixed with tan.

Obviously, this wolf-like

dog must be a close kinsman of the wild dogs, but there has been much speculation in fitting him into the domesticated branch of his family tree. His sweeping tail belies a close connection with the Chows, Pomeranians, and other varieties whose tightly-curved tails are so distinguishing a mark. Some of his friends have suggested that he and the Collie are cousins; others scout

the notion of any such relationship. The favorite German theory, which has been championed by the well-known zoologist, Professor Studer of Bern, is that he is a direct descendant of small wild *canis*, who flourished in western central Europe at the close of the Ice Age. If this is so, this glorified wolf can likely trace his pedigree straight back to the dog Adam. Assuredly, he is no newcomer, for he has been common in Germany and the Low Countries for at least two centuries.

Distinguished as is his appearance, this is but half of the shepherd dog's attraction. There is something almost supernatural about the intelligence of the dog. He has all the bright smartness with which we usually credit the street dog of mixed ancestry. He has the cleverness and nice understanding of Master's different moods which make the Terrier so capital a pal. He is blessed with

the Poodle's ability to absorb and retain lessons. He has all the wisdom of an old Foxhound. Mentally, there is no dog like him, and, as Mr. Montford Schley said to me only the other day, "The German Shepherd is so clever that he makes fools of all other dogs."

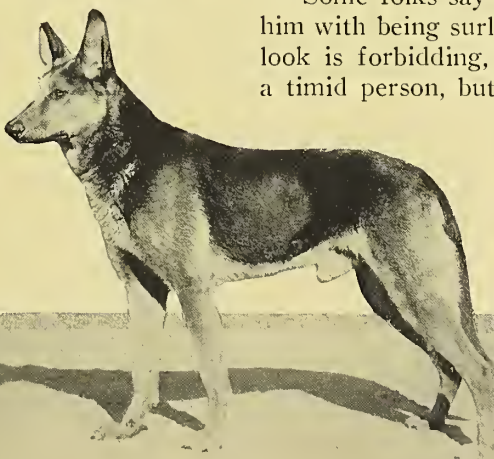
Although the most intellectual of dogs, there is nothing of the student's seriousness or the professor's pose about him. Quite the reverse: he is light-hearted, jolly and wide-awake. When one thinks of the true measure of his mental capacity, he seems at times almost flippant; but nobody, except his own family, loves a serious, sobersided dog, and the sheepdog is fortunate in being able to make friends quickly and easily.

"Some folks say that a sheepdog will bite." They even charge him with being surly, suspicious and untrustworthy. His wolfish look is forbidding, and his strength and confident airs frighten a timid person, but mainly this false reputation is the result of his marked success as a police dog. In those cases where his actions do give color to this slander it may, in nine cases out of ten, be traced to improper training in this honorable profession of his. The sheepdog was the first to make his name

as a police dog, and the first to be introduced into America in his official capacity. "My goodness gracious!" exclaim those who know nothing of the dog and but little of his work, "what a terrible brute he must be to track, and capture, and chew up thugs and murderers!" The good, old English Bloodhound, a most likable dog, has suffered from



Qualifying for the Red Cross Corps. His short, eager barks call help to wounded men in all sorts of out-of-the-way places



Long head, flat, muscular shoulders, the German Shepherd is distinctly a thoroughbred. His short, coarse top-coat is reinforced by an undercoat of thick wool—a necessary protection in his exposed work

the same misunderstanding. Neither dog is the mythical slave trailer of Uncle Tom's Cabin, nor yet the ferocious hound of the Baskervilles.

As a policeman, the German Shepherd is taught special duties, but the very keynote of all his training, when properly conducted, is absolute control. He is first taught that he must always obey promptly and without question.

One of his first lessons is to stick at his master's left heel. In this position he covers the rear and left flank, leaving the man's right hand free for the forward fighting. A more difficult lesson is never to take food from anyone except his master. This is a test of self-control, and important, too, since it may some day save him from being poisoned. He is early taught to "stay put," and after he has learned this so well that he cannot be coaxed off or driven away from his appointed place, it is an easy step to learn to stand guard over a person or property placed in his charge. He is instructed how to capture a fleeing criminal by tripping him by running between his legs, or hindering him till his master can come up. He will also fight a man, but only in case of an attack on his master. When destined for the river or harbor squad, he learns to drag people out of the water, and, in Paris particularly, he has been used very successfully in preventing suicides and recovering drowned bodies in the Seine. All these hard and complicated duties he learns, but he acts only on order, for unless under command he would be a hindrance rather than a help.

When he enlists in the army his training is only slightly different. As a sentry, he sticks by the left heel, and gives the alarm at any suspicious sight, sound or smell. In the Red Cross Corps his exceptional scent is employed to help locate the wounded. In modern warfare this work of mercy must always be done under cover of darkness, and since wounded men in their agony drag themselves into all sorts of out-of-the-way places, into hollows, shell pits, under bushes, and behind boulders, many would never be recovered if these clever four-footed searchers did not hunt them out and with short, eager barks call the stretcher bearers.

As a watchdog, he should have a slightly modified police training, and, of course, in his original work as a herder, he learns to round up and drive sheep or cattle.

The proper training of a sheepdog for whatever duties he will be called upon to perform is at once an art and a science. The trainer must be a lover of dogs, firm, kind and just. He must also know the ways and means of bringing his intelligent charge

under control without cowering him, and of training him in his duties without breaking his spirit for the work. Few men combine the proper disposition with the necessary skill fitting them to train sheepdogs, and many dogs are sold that are but partly, or, what is even worse, wrongly trained.

One should by all means get a trained dog, since training is necessary to develop their latent abilities and to bring them under proper control. But by no means get one that is badly trained. A partly trained police dog will have learned that it is commendable to hold his prisoner at bay until called off, but he may not appreciate that he should never make prisoners till commanded to do so. With such a dog about the place, you are apt to find a very much frightened friend squeezing himself into the corner of the vestibule held a prisoner. If he tries to escape he will be tripped and knocked down, his clothes are liable to be torn, and he may even receive an admonitory nip or two. Such a reception is exciting enough, but it is hardly hospitable, nor does it tend to cement friendships, and a dog with such half-baked ideas of duty will be regarded quite justly by your friends and neighbors as a

nuisance and a menace that had better be gotten rid of.

On the other hand, a properly trained German Shepherd is a delightful companion and a very useful animal. His quick intelligence and winning disposition make him a splendid pal, and his faithfulness and affection make him a fine playmate. His strength, his courage and his training fit him admirably to be the best of policemen. It has been said that "all dogs, from Toy Spaniels to Great Danes, are watch dogs," and there is more or less truth in the saying, but the well-trained German Shepherd dog is the model of all watch dogs. Against the average dog he is like a modern steel time lock compared with an old-fashioned latchstring and wooden bolt.

In selecting a sheepdog puppy pick out the bright, husky youngster with straight, heavily-boned legs, a broad skull and stout muzzle, shortish back and good depth of chest. Pay most attention, however, to his soundness and his intelligence. The weak, shelly, sulky puppies do not develop into as desirable dogs as their stouter, bolder brothers and sisters. Make him a part of the household, treat him kindly, feed

him well, but never pamper or spoil him, for he is no coddled weakling. Then, when he is six or eight months old, turn him over to a reliable trainer and have him thoroughly trained. But be sure that he is left at school until his education is completed. Some sheepdog owners recommend leaving a youngster in the kennels until after he is trained.



Dauntless in the face of great danger, "fear" seems to be one word that isn't in his vocabulary



Early taught to "stay put," nothing can drive him away from his appointed place. Once on the job he stays there until called off



In planting the mixed shrubbery border, avoid straight lines. The outer edge of the bed should resemble a seacoast in miniature. The border must maintain natural vistas or create artificial ones that will look natural

Efficiency in the Flower Garden

THE POSITION AND PLANTING OF SHRUBS AND EVERGREENS—BACKGROUNDS, HEDGES AND BORDERS
—PLANNING NOW TO PLANT NEXT MONTH—HOW TO BUY SHRUBS

F. F. ROCKWELL

IN addition to being beautiful themselves, shrubs enhance, if properly arranged, the beauty of all the other features of the place—the lawn, the bulbs, the hardy perennials, and even the flower garden. But the greatest thought and care should be used in planning your shrubs. In the first place, they are the most permanent of the landscaping features. A mistake made in varieties or grouping will bear bad results for years or will necessitate a great deal of trouble in correction. Furthermore, shrubs are the most prominent of any of the landscape materials you can use. A mistake made in the flower garden may go unnoticed by everyone but yourself; a mistake made in the shrubbery will be consciously or unconsciously noticed by every passerby.

The available specimens for the shrubbery border, for background and house space plantings and for isolated lawns include not only the many fine flowering shrubs but also some that are valuable for their foliage, and the smaller evergreens. The latter are usually seen only in groups of plantings of a comparatively large number. They are much more expensive than the other shrubs, and doubtless many people have hesitated to get any great number of them when the expense required would go so much further in other directions. It is, however, a great mistake to feel that they cannot be used as single specimens or three or four in different situations about the place. Nothing else will so surely give the place an air of distinction and individuality.

While most shrubs should not be planted until later in the fall, about the time of the first hard frost, the coniferous evergreens and such evergreen shrubs as rhododendrons, laurel and the like should be planted during this month. If there has been a long,

protracted drought and the ground is very dry, it will be better to wait until the advance guard of fall rain has wet the ground.

But whether the planting is to be done this month or later, now is the time to plan for it and to get all the preliminaries under way. The work of selecting and planning, if you do it intelligently, may take quite a while. If you are not familiar with the shrubs it will pay you well to make a trip to the nearest nursery. Otherwise go among your friends or in a good park, where you will find the more common varieties. You then can get an idea of their general appearance and habit of growth. Data as to their height, season of bloom, color, and so forth can be found in any good nursery catalogue. A general grouping which will aid the beginner more than any complicated tables of figures may be made as follows:

Tall backgrounds and tall groups: *Cornus Florida* (Dogwood), *Cercis* (Red-bud), *Deutzia*, *Forsythia*, *Kalmia* (Laurel), *Syringa* (Lilac), *Rhus* (Sumac), *Lonicera* (Honeysuckle), *Spiraea*, *Weigela*, *Viburnum* (Snowball) and Golden Elder.

Low shrubs for foreground or low groups: *Spiraea Thunbergii*, *Deutzia*, *Clethra*, *Daphne*, *Andromeda* (Lily-of-the-Valley shrub), *Calluna* (Heather) and *Erica* (Heath). Hardy azaleas are generally put in separate beds where they can be given the special treatment required.

Flowering and decorative shrubs for single specimens: *Althea* (Rose of Sharon), *Buddleia* (Butterfly shrub), *Chionanthus Virginica* (White Fringe), *Calycanthus Virginica Floridus* (Strawberry shrub), *Crataegus* (Hawthorn), *Aralia Spinosa*
(Continued on page 54)



It began with being nothing more than a summer bungalow, but interest in the building and furnishing grew until it became a substantial, all-year home

The House an Artist Built for Himself

BEING THE STUDIO AND HOME OF WILL FOSTER
AT LEONARDO, NEW JERSEY

ANTOINETTE PERRETT

WILL Foster's home is at Leonardo, on a sandy rise of land along the New Jersey coast, north of the Atlantic Highlands. His work as an illustrator is so popular and his still lifes



A great meadow-stone fireplace flanks one end of the living-room, a rude, comfortable structure with a wide, hospitable hearth



The studio is filled with big, quiet spaces, its interest centered about the brick fireplace. The motley furnishings are such as an artist would work with

and interior settings have met with such success that it is naturally not only interesting, but valuable, to see how he has worked out his idea of a home. To begin with, it was to be just a summer bungalow, but now the family lives there all the year, except for the winter months that are passed in New York. It is one and a half stories high, with the living-room and studio the full height, and with the daughter's and her governess' rooms opening upon the living-room gallery. The garage is also one and a half stories high, in the same style as the house, with room for two cars and with the servants' rooms above. It is connected with the house by a vine-covered pergola. At first there was only the main body of the house, the living-room, with the hall behind leading at the right into the kitchenette and on the left into the main bedroom, with the bath and the staircase between.

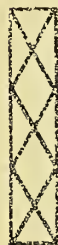
At first it was all shingled, but for the sake of a different characterization Mr. Foster had the walls stuccoed. This made the carpenters call it "Woodwasted." Then the house grew. The outdoor living-porch was added; then the scullery; then the studio. The garage was built. Then the pergola was extended to connect with it and to bring it, so to speak, into the home picture. At first the studio window was a long, low casement, Japanese in effect, but this spring the roof was cut, and a dormer built for the high window. It is this experimentation in building, this changing of material for a very pleasure in effects, this continuous element of growth and expansion, this readiness to improve by changing, by covering up, by cutting out, as well as by simple addition, that helps to add to the expressiveness of his home.

Take his stucco walls. You can see in the photograph, especially of the studio walls, what a study in texture he has made them, what feeling he has put into the surface handling. Take the wooden strips that break the triangular surface of the gable end. They remind us of a collection of half-timber patterns we once made during a study trip among the little mediæval villages along the Moselle River, full of spontaneity, grace and charm. Of course, there the timber was an integral part of the construction; whereas here its function is purely decorative, and so all the more dependent upon a feeling for space division. There is very nice feeling in the four different widths between the vertical strips and in the simplicity with which the single strip crosses them horizontally.

Mr. Foster has a sympathetic interest for all burnt-clay mate-

rials. He has taken the greatest interest in his floors. The floor in the living-room is of nine-inch-square dull red tiles with a border of gray mortar inlaid with small, red hexagonal tiles. The same square tiles are used on the outdoor living-porch, but by laying them with an inch-wide instead of a half-inch mortar joint, the effect is entirely different. Now and then, on the porch floor, a red tile has been omitted, and the space laid in with four Grueby tiles with wide, gray mortar joints. There are not many squares of Grueby tiles, and yet, as you sit and look at that floor, your eyes are suddenly arrested by a new interest, caught in a new pleasure. It is not only because Grueby tiles are interesting in themselves, with all sorts of quaint geometrical patterns sympathetically pressed and glazed, in soft harmonies of grays, blues, pale plums, and greens, but it is the spontaneous way they have been inserted, seemingly without premeditation and yet with the greatest charm. It is this kind of work that it is difficult to get workmen to do. They actually ridicule your attempts at artistic effects in the very materials that they should know and love best. In the kitchenette, for instance, there are grass-green tiles, small hexagonal forms, laid with broad, gray mortar joints and with now and then a russet orange and then again soft blues. In the bathroom there are red hexagonal tiles laid here and there with odd groups of green tiles.

The living-room has a great meadow-stone fireplace on one side and a gallery on the other. This gallery has a two and a half feet overhang. Beneath it there is the wide opening that leads into the hall. The room has a high wood wainscot, the panels of which were inside shutters that Mr. Foster happened upon one day in a house on Fifth avenue that was being wrecked. The house had some beautiful doors that Mr. Foster wanted; but wreckers work at such speed that in the short time it took to get an expressman they had ruined the doors and he had to console himself with the inside shutters. He got his solid front



On the floor of the living-porch are square red tiles laid in wide gray bond, with here and there a Grueby for variety



Mainly junk—here in the living-room is a discarded fan-top door; the wainscot is made of old shutters

door, all his leaded-glass casement windows, a unique window niche for the living-room, and his two beautiful fan-topped doors that form part of the wainscot on either side of the door in the same way, and usually for \$4 or \$5 apiece. From the wrecks of a balustrade Mr. Foster gathered together as many of the spindle-shaped balusters as he could carry under his arm and bought them for fifty cents. They are now part of the balusters that guard the gallery. There were not enough to go round, so they have been combined with square ones, three square ones to one spindle, then again one square baluster to one spindle, and so on.

In the living-room is a large, soft-green velvet sofa, eight and a half feet long, three and a half through, with a back and sides nine inches deep, one of the sofas that you have only to sink into to know the personification of luxuriousness. This sofa is the dominant piece of furniture in the room. That is one of the secrets of furnishing at times, this use of accents or, shall we say here, this use of an effective fortissimo. The sofa is an expensive piece of furniture, but it was well worth its price. The Fosters had bought it as good as new at a Fifth avenue auction place for \$23! Of course, it was its size, the very quality that it gave to this high living-room, that made it seem so low at auction. You would not naturally look to Fifth avenue auction places for inexpensive finds, but the wing chair that you see in the photograph of the studio and that Mr. Foster uses repeatedly

in his illustrations cost only \$21. Mr. Foster has, of course, chairs like his French ones that cost in the hundreds, but the delightful slat-back in the photograph of the living-room fireplace, with its charmingly-curved slats and its reed bottoms, cost \$4 and the Windsor cost \$7. An illustrator like Mr. Foster needs a great many chairs, but only one of a kind. The living-room is a room exactly suited to chair assembling of this sort, in fact some of its charm lies in the way its furnishings can be assembled and reassembled.

In some rooms the furnishings all have their one and only appropriate place—not that such rooms have not virtues of their own—but in a high room with as many fixed features as this has—a great fireplace, a gallery, book shelves, cabinet closets, high wainscot, great sofa, not to mention the heavy-beamed and girdered ceiling—the movable furnishings are not needed to play an architectural part in the composition of the room as a whole. They can take a lighter—an action part.

It is here that some of the qualities that have made the still life of Mr. Foster's illustrations such a success comes into play. He likes big, quiet spaces in a room, but against them plenty of action, go, slap-and-dash and "ping." "Ping" is a favorite word of Will Foster's.

We asked him to build up some still life groups for us. It was interesting to watch him. Take the lower shelf of the
(Continued on page 46)



The living-room is one and a half stories high with a gallery running along the side. Arranged with a nonchalance that makes them perfectly at home, are the couch, shutter-wainscot, old doors and tables that the owner rescued from oblivion

Your Saturday Afternoon Garden

THE FIGHT AGAINST HOT-WEATHER WEEDS—CROPS FOR CANNING AND TO FILL OUT THE SEASON—BLANCHING CELERY AND CAULIFLOWER—IMMEDIATE WORK WITH VINE CROPS

D. R. EDSON

AT this time of the year the receipts from the garden are at their highest, and the gardener is likely to feel that his season's work is over and that he can sit down and enjoy his just reward. While it is possible to let up a little, there is still plenty to do, particularly if the garden is to be made to yield right up until freezing weather, as it should. Crops that are far enough along to look perfectly safe now may, if left to themselves, be smothered out almost before you realize it by the rapid-growing hot-weather weeds. Two of these, which are to be particularly guarded against at this season, are purselane and the annual barnyard or bunch grass. It is essential to keep these well cleaned out at the first stages of growth for two reasons: they soon become so thoroughly established that they cannot be uprooted without great injury to nearby vegetables, and they mature and distribute their seeds so quickly that next year's crop of trouble will be sown before the fight with this year's is won, unless the garden is very carefully looked after. Purselane is the worst of all the garden weeds in this respect. The first seed pods will be ready to spill their ripened seed at the slightest disturbance before the plant has, to the casual observer, begun to bloom. Furthermore, every little piece of it that is broken off will root itself even after days of dry weather. If, unfortunately, your garden is infested with it, pull each plant up whole, throw them into small heaps, gather them at once into some tight-bottomed receptacle, pile them on a stone or on some place where they can dry out a little, pour kerosene over them and burn them. If any of the bunch grasses have grown so large that they threaten to uproot your onions or beets or carrots, when you pull them out, use a sharp knife to cut them off just below the soil. The great pest of the late garden is chickweed; at the present time they are quite inconspicuous, innocent-looking little plants, but they will continue to grow even after a hard frost and after almost everything else in the garden is dead, and produce a crop of weed seeds that will make a green mat of weeds next spring for several feet around where each plant was allowed to mature.

Take some Saturday afternoon of this month for a regular clean-up day in your garden. Cut out the weeds around the edges and at the ends of the rows, where they may heretofore have been overlooked. Pull up and burn any crop remnants which may have been left. Where the ground is not needed for a last planting, sow crimson clover and buckwheat; or, if too

far north for the former to winter successfully, rye and winter vetch. By using buckwheat with the crimson clover and by sowing early it can be grown where planted later, and by itself it would be likely to winter kill. The buckwheat will die down at the first frost, but forms a mulch and a winter protection for the clover. Sow the maximum amount of seed of all these things, because they are for spading or plowing under next spring and for adding humus to the soil. This adding of vegetable matter to the soil is of the greatest importance, particularly where the chief source of plant food is commercial fertilizer instead of manure.

There are a number of crops which should still be sown to fill out the season clear to the end—beans, lettuce, beets and carrots for winter use; lettuce and cauliflower for the frames, and spinach in the frames. The earlier varieties of dwarf wax beans are the ones to sow now, and there is little danger that you will have too many of them, as any surplus that is grown now is easily canned for winter use. Most vegetables desired for canning should, in fact, be sown now, so that the work can be done when the weather is cooler and while the vegetables are at their very best, so far as quality is concerned. Of the beans, Bountiful and Early Valentine are good green-podded sorts and Brittle Wax and Refugee are good yellow-podded kinds for late planting. The Refugee is especially good for late planting for preserving because the pods, while very numerous, are not as large as some of the others. The earlier varieties of peas also should be selected, such as Little Marvel, Laxtonian or Blue Bantam for dwarf and Prosperity, Early Morn or Thomas Laxton for a tall bush kind. Early Model or Detroit Dark Red will make a good beet for winter keeping or canning—the former gets bulbs for usable size considerably sooner. The short-growing varieties of carrots, such as Chautenay and Guerandel, are best for late sowing. Of turnips, White Egg and Amber Globe, both of which are good winter keepers, may be grown now and will reach medium size and the finest table quality in time for storing. Lettuce may be used again for a fall

crop; a small packet sown now will give plenty of nice plants to transplant to the frames for winter use; the larger plants, if left ten or twelve inches apart in the row where they were sown, will mature early enough, so that by using marsh hay as a protection against the first frosts they can be kept in the open garden until they are large enough to be (Cont. on p. 52)



Plant now those crops that are to fill out to the end of the season—beans, beets and carrots for winter use



Watch egg-plant and apply hellebore to the under side of the leaves. Surface powdering is not sufficient



No garden ever lacked charm in which there was an abundance of sturdy, fragrant old boxwood

Old Boxwood in New Gardens

SATISFYING THE CRAZE FOR IMMEDIATE ANTIQUE GARDEN EFFECTS—THE COST AND PROCESS OF TRANSPLANTING—THE NORMAL GROWTH—CULTURE THAT INSURES LONGEVITY—SOME UNCLAIMED SPECIMENS

BURDETTE CRANE MAERCKLEIN

SINCE antique boxwood is about the only "antique" which can be grown in our gardens, it is not strange that the quest for available bushes has acquired unparalleled impetus of late years. It has become the fad to pick up old

Some idea of its appraised value may be gathered, however, by what it cost a Philadelphia man to transplant a century-old hedge. The hedge was twelve hundred feet long and it cost him nine dollars a linear foot to move it, or \$10,800 for the whole job. The actual cost of the hedge cannot be definitely calculated, as it was there when the estate was purchased; but think what he must have capitalized its value at, to justify so large an expenditure for transplanting it alone!

Nor is it at all strange that antique boxwood should be so highly prized by makers of gardens, for the available supply is limited and it takes box four or five generations to grow to maturity. Under the most favorable conditions, horticulturists tell us, boxwood grows not more than three inches in diameter in a quarter of a century. In other words, it takes eight years

for it to add an inch to its diameter. Growing so slowly, at least a century is needed to make any sort of a showing with box, except, of course, in a small way.

In this country boxwood grows to be anywhere from twelve to twenty feet high. The average height of a full-grown bush would probably be about sixteen feet with a mean diameter of, say, ten and a half inches. This may seem like an enormous stem for a bush of that height, but old boxwood bushes almost

box bushes and many places have been shorn of their ancestral charm; but there is this consolation—it is being well cared for and appreciated in its new locations.

When a country place of any pretention is created nowadays it must be made to look reasonably old, and this applies particularly to the garden. The impatient owner will not wait for slow-growing things to mature. He wants them full-grown to begin with for immediate effects. Likely as not, if conditions are favorable, the garden designer will rely upon an antique boxwood bush or two, procured perhaps from some old homestead in the neighborhood, to give his garden the proper touch of age. And so it happens that bushes and whole hedges even of antique boxwood are in great demand to-day. The old-time gardens of Long Island and those along the Connecticut shore, long famous for their boxwood, have furnished many fine specimens to the great country places which have sprung up about them.

The prices for choice specimens are oftentimes fabulously high. For this reason, if for no other, antique boxwood should, if possible, be inherited. When you try to buy it at what seems like a reasonable price, ancestral boxwood is usually treasured so highly on the old places where it has grown for generations, almost like one of the family, that it takes a pretty good offer to arouse any desire to part with it. Why not? Besides being comforting, it is some little distinction to have growing in your back yard or before your door-step an old box bush which your great, great, great grandmother planted there. This you may never be able to appreciate, but you will find it difficult to depreciate such sentiments. The age, size and beauty of the boxwood also enter into the transaction and make it more difficult to arrive at any uniform market value.



On the estate of James L. Breese at Southampton, L. I., a transplanted box hedge lines the drive approaching the house

always have trunks out of all proportion to their height. In full-grown bushes the stem will vary from six to ten and a half inches near the ground. This, of course, applies to the ornamental or common variety—the *Buxus Sempervirens* of the horticulturists.

Despite the growing demands in many parts of the country for antique boxwood,



By introducing box, a Southern Colonial portico at the Breese house instantly assumed the verisimilitude of antiquity

the available supply seems to be still far from exhausted. Full-grown bushes of ancestral boxwood and occasional hedges flourish on many of the old places along the Connecticut and Rhode Island shores and all through Long Island, where box grows more luxuriantly than anywhere else north of Philadelphia. Away from the seacoast north of Philadelphia box is not quite hardy, although it is grown with partial success in all the Northern states and in upper Canada as far north as 52° latitude. There is an abundance of luxuriant boxwood in most of the Southern states, where the mild climate just suits it. Native to Persia and the region around the Black and Caspian seas, boxwood is in general cultivation now in many parts of the world, both in temperate and in tropical climates. Our ancestors brought their first boxwood bushes from Europe—largely from England, but some probably from France or Holland.

What an interesting thing it would be to identify the oldest boxwood bush in the United States! Would it be found in New England, on Long Island, or in Virginia? No doubt there are boxwood bushes in New England over 200 years old, but the writer has not happened to locate or hear of any which he has reason to believe dates back of 1755. In New London, Conn., there is a group of six or seven fine old boxwood bushes at least 160 years old. They stand at either side of the entrance to the historic Shaw-Perkins mansion, a stately dwelling of gray granite built in 1755, and there is every reason to believe that the bushes are fully as old as the house. It would be hard to find a finer group of antique boxwood or to imagine them growing in any other environment where they would fit into the picture so perfectly. Nor is it probable that they will ever be transplanted, for the mansion is now owned by the local historical society. The size of these box bushes is unusually large—the tallest being well over ten feet in height with a magnificent spread.

In Providence, R. I., an

location for a comparatively few years. It is a wonderful specimen, fifteen feet high and more than thirty feet around.

One of the tallest bushes which the writer has seen in New England is located in front of an old Connecticut farmhouse, about half way between Guilford and Branford, on the main turnpike from New Haven to New London. The house is probably between 150 and



In the fore-court of Colonial houses box was invariably used, a planting followed in recent reproductions



The old and new combine well as was done here in Mr. Breese's garden where the old box hedges in a modern fountain

200 years old, and, judging from appearances, the boxwood bush must have grown there ever since the house was built. It hugs the foundation and wall of the house very closely, reaching up to the sill of the second-story window. The stem is eight or ten inches in diameter near the ground.

In the old Connecticut River town of Essex there is a place which could supply an abundance of antique boxwood suitable for transplanting purposes. The house is literally surrounded by a dense growth. Along one

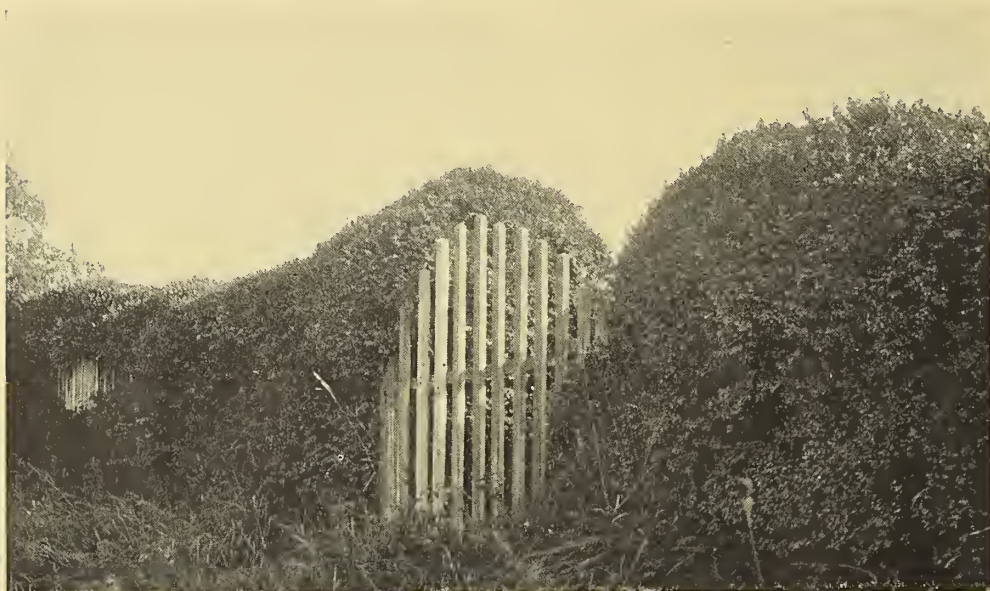
side is a great, massy hedge four or five feet in height and on the other side of the house are several great, round, shrubby bushes, which would fill a striking place in a normal garden. Hedges of antique boxwood are comparatively rare and the opportunity to buy up a whole hedge seldom occurs. The writer knows, however, where there is such a hedge on the Connecticut shore along the road over which one passes in going from New London to Waterford. Why it has not been bought up long ago one cannot help but wonder, for it has the appearance of being lost in its present location. It is four or five feet high, thick and perfectly formed, and runs along the road for a hundred feet or so, screening a plot of ordinary farm land. It would grace any garden, but apparently antique boxwood is not so much sought after in this locality, for there are a number of fine estates in the neighborhood whose owners would not hesitate to pay almost any price if they really wanted it.

Antique boxwood is probably more sought after and appreciated on Long Island than anywhere else in the neighborhood of New York. It has been used extensively and with exquisite results in producing immediate effects in many of the newly-made gardens on the country estates of wealthy New Yorkers.

The vigorous verdure of box represents tradition and age; it is fraught with memories of days that are gone



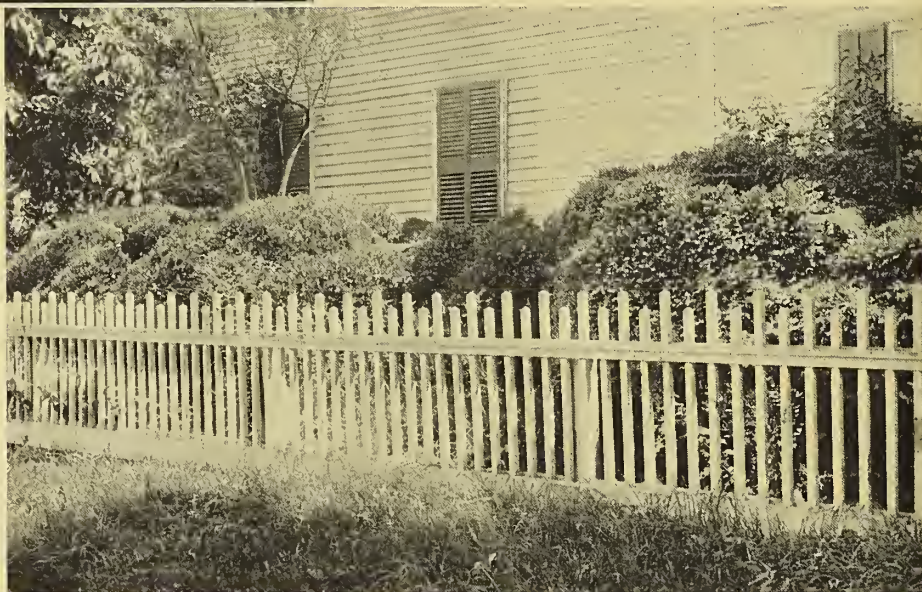
The vigorous verdure of box represents tradition and age; it is fraught with memories of days that are gone



Since whole hedges of antique boxwood are comparatively rare, it is a wonder that no one has picked up this fine specimen

In fact, it is quite the thing to-day for their modern gardens to be built around antique boxwood. One of the finest examples is found in the famous gardens of Mr. James L. Breese on his country place "The Orchards" at Southampton, L. I. The lavish use of old box, procured from places in and about Southampton, is one of the many things for which this garden is noted. In describing the beauties of the Breese gardens Mr. Wilhelm Miller aptly says: "The charm of the Breese house is partly due to these old specimens of box, because box is the one plant that commonly survives a century in gardens. Now the only way to get the effect of age without waiting for it is to have experts root-prune and move huge old plants to your place. Mr. Breese must have spent a small fortune on box, for it leads you up the long path to his house, humanizes the portico, flanks the garden, and helps to tie the whole to the landscape."

Also in the garden of Fleetwood, Mr. Robert Sewell's country seat at Oyster Bay, R. I., the focal feature of the circus is an



These bushes on an old place at Essex, Conn., represent a small fortune, but so far no purchaser has discovered them

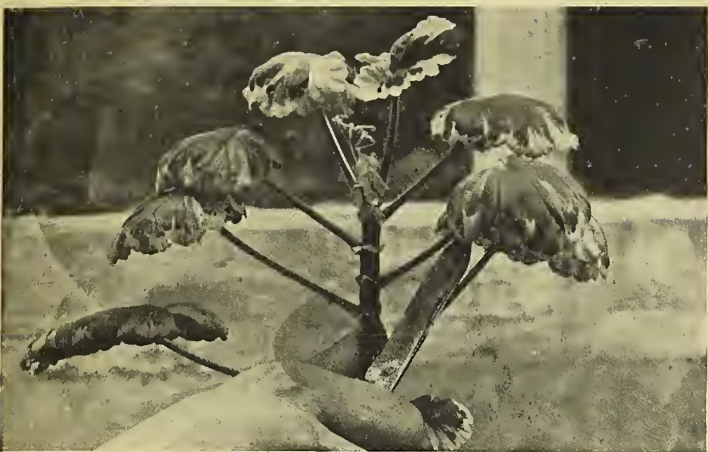
of the garden picture. Many, no doubt, will deplore this, but in certain localities old boxwood has become so valuable that the natives, who formerly had a monopoly of it, cannot afford to keep it. And so it goes to grace the elaborate gardens of the proud newcomers, forsaking the simple dooryards of the old Colonial farmhouses, where it has grown for so many generations. And it is just as much at home in the one environment as the other.

To keep a garden plot intact for ages to come, there is nothing like slow-growing, long-lived boxwood. George Washington's flower garden at Mt. Vernon was restored to its original plan largely by means of the box borders, planted under his direction over a century and a half ago. Had it not been for this abundance of boxwood Washington's garden would have perished from the earth long since. As it is, the little box-bordered knots and parterres and the great hedges of clipped boxwood, which are so flourishing to-day, have preserved it for future generations.

The South has many other fine old gardens, (Continued on page 48)



The box bushes at the famous Shaw-Perkins mansion in New London, Conn., almost hold the record for age with their hundred and sixty years



Geranium cuttings should be made just below a leaf stalk. Select healthy shoots that have no flower buds



To prevent crowding of leaves, plant the cutting around the outside of the pot



Do not let the cutting grow too tall: clip back the top shoots

The Art of Taking Cuttings

SIMPLE RULES FOR PROPAGATING PERENNIALS—CARE AFTER PLANTING

S. LEONARD BASTIN

THERE are few garden operations of more importance than the propagation of plants by taking cuttings. The method has many points to recommend it, especially in the case of perennial subjects; in numerous instances the long wait between the sowing of seed and the development of a flowering plant can be substantially reduced where the specimens are raised from cuttings. Moreover, one may depend upon a cutting taken from a plant to be absolutely true to the variety on which it was produced, a circumstance which is not always a certain factor when specimens are raised from seed. So reliable is the cutting in its lines of growth that a slight variation in the particular part of the plant from which it is taken will be faithfully reproduced in the new subject. For example, some of the most remarkable varieties of chrysanthemums have been "sports"; that is, one section of the plant has produced a distinctive type of blossom. Cuttings taken from this special portion may be relied upon to follow the variation. One could never be certain of this in the raising of plants from seed.

Although different kinds of plants vary in the matter of the best time for the taking of cuttings, it may be stated in a general sense that these should be secured when there is a reasonable chance

of the portion of the plant growing. Common-sense will tell the gardener that the dead of the winter is not an ideal time for this particular mode of propagation, though even here, if artificial heat is available, growth can often be stimulated.

In selecting cuttings from a plant always try to get healthy portions. Remember that in the case of most plants the roots will only arise from the lower portion of the bud which is packed away at the base of each leaf stalk. This is not always the case, for some plants, like the Wandering Jew, *Tradescantia*, will produce roots from almost any part of their stem. Still, it is well always to arrange that one or two leaf buds are at the base of the cutting when it is inserted in the soil. The cut should be made with the knife just below a leaf stalk. Never select shoots which have flower buds on them, as these blossoms will very much weaken the new plant if they start to develop—a likely happening in the case of many kinds. In other respects it does not matter if the cutting is small, always providing it has one or two buds, as already indicated; indeed, a short, stubby cutting is to be preferred above one which is lanky in growth. A tiny portion of a fuchsia, for instance, will rapidly grow into a plant of flowering size. In the case of soft-wooded plants it is only

(Continued on page 47)



Take rose cuttings with a "heel"



The diagram shows the depth of planting for most cuttings



In rooting strawberry runners, place the plants in pots filled with soil or fiber, and when sturdy, cut the runners,



Two restrictions limited the choice of flowers—they must be white so that they could reflect the moonlight, or they must be most fragrant only in hours after dusk. It was a novel experiment, yet wholly successful

My Moonlight Garden

AN ENCLOSURE DEVOTED TO THOSE FLOWERS THAT ARE MOST FRAGRANT AFTER DARKNESS HAS FALLEN—AN UNUSUAL PLANTING OF WHITE ROSES, SYRINGA, STOCKS, PHLOX AND YUCCAS—FLOWER FORM AND SHADOW IN THE MOONLIGHT

CAROLINE B. KING

PERHAPS you are unfamiliar with the bower of blossoms that is sweeter by night than in the radiance of day. For years such a garden existed only in my fancy, but gradually the imaginary groupings of plants became so real, their spell so seductive, that I resolved, at last, to make my moonlight garden an actuality.

I had observed that many of the prettiest flowers closed their petals in the evening, just when the day was most delightful; and, at the same time, I was aware that those flowers which remained open during the twilight hours gave out a fragrance more insistent than that of the daylight blossoms. Then there was a third class, which did not waken until after sunset, and these were sweetest of all.

After thinking the matter over throughout an entire winter I resolved to put my idea into practice. But as I felt the undertaking to partake somewhat of the nature of an experiment, I looked about for a spot in which I might group whatever flowers I pleased, regardless of the effect the aspect of the little plot might have upon the general scheme and appearance of our whole garden.

I selected a space of about twenty square feet at the extreme

end of the main garden and separated from the road by an old stone wall, once a deep gray, but now faded to a pale fawn. It was just the appropriate background for the clusters of white blossoms with which I planned to adorn my moonlight garden.

After an exhaustive search through seed catalogues and florists' manuals for flowers opening only at night, and finding the choice to be somewhat limited, I decided to supplement the list with others of abundant perfume, selecting, however, only those which did not go to sleep at night. I determined, too, to use only white flowers, and preferably single-blossoming varieties. For I had noticed that in these the fragrance is usually more pronounced and delicate than in those bearing double flowers; and that white flowers are usually far sweeter than those arrayed in gorgeous tints.

Beside the old gray wall I planted white roses—the climbing Kaiserin Augusta Victoria and an old-fashioned white rose with a rich, permeating odor and creamy blossoms and a slight blush of pink at their hearts. The latter variety, I believe, is known as the Scotch white rose.

Moon flowers—or, as the nurserymen call them, *Ipomoea*—I planted also to develop a fine drapery for the old wall, from the

time the roses ceased blooming until late autumn. I chose the *Noctiflora* variety for its large, silvery blossoms and its rare perfume.

In one corner of the diminutive garden I planted a syringa, or mock orange shrub, and at the opposite corner, also against the wall, a white lilac. Neither the syringa nor the lilac blossomed the first year, but in subsequent seasons the evening breezes were laden with their delicious scent, exquisitely blended, throughout the latter weeks of May and early June.

Spiræas and deutzias—two early spring shrubs, bearing a profusion of white blossoms—embellish the remaining corners of my novel garden, and borders of sweet alyssum and candytuft complete the outline. Lilies of the valley reign in a moist and secluded nook next the wall, mingling their charm with the night-scented stock planted nearby.

The pure white stock I planted in profusion the first season and was rewarded during the warm, still nights of July and August with its soft, sweet odor wafted through the windows of my bed-chamber, though the garden was at least twenty yards from the house. I can well understand why Marie Antoinette selected this delicate flower, which the French call *Julienne*, as her favorite; for it is one of the most satisfying that grows. The Germans call it *Night Violet*, as it seems to give forth its scent only after dusk has fallen.

Nicotiana—or, as I prefer to call it, *Star of Bethlehem*—holds an important place in my moonlight garden. It is one of the flowers which refuse to bloom, save at night, and its delicate, though penetrating, aroma has proven a great joy. White phlox is another lovely member of the night garden group; and the white petunia, whose scent is cloyingly sweet by day, seems to take on a subtler quality by night.

The old-fashioned country pink—known as snow pink or star pink—is a welcome addition. Its white flowers outlined against grayish-green foliage appear almost phosphorescent under the shifting, dreamy shadows thrown upon



The climbing Kaiserin Augusta Victoria and an old-fashioned white rose—the Scotch—covered the wall; rows of iris and phlox were before it



Because they have a tendency to borrow color from surrounding plants, it is almost impossible to obtain a pure white foxglove

them by that oldest of magicians, the moon.

White lilies, which open at sundown to flood the world with a wealth of ineffable sweetness, share with a few primroses a conspicuous place. Of the latter I selected a variety bearing flowers of a clear, creamy white.

Tall spikes of tuberose and Yucca lend a touch of the tropics to the aspect of the floral ensemble, standing out boldly among the smaller and less luxuriant plants. In the daytime the Yucca hangs its scentless bells as if overcome with despondency, but as twilight fades into night these bells expand like lighted stars and bestow upon the passerby a rich, exotic perfume savoring of the Orient.

I found it difficult, as in subsequent seasons I enlarged my moonlight garden, to eschew all the dainty, multi-colored sweet peas, keeping

only to those bearing white blossoms; but, having hardened my heart to the gay harlequins, I was amply rewarded. For the white sweet peas have an intenser scent, and their flowers, with the background of green foliage, resemble, in the moonlight, a whole school of merry white butterflies.

White pansies I planted also, and a few white violets found a corner in which to thrive unhampered; while in the early spring the dainty white narcissus and hyacinth sweetened the air long before the other flowers dreamed of venturing forth.

Another interesting flower—although it is very little grown—I found in the *costrum parqui*, or night-blooming jessamine, whose small, greenish-white blossoms dispense a grateful odor throughout the dark hours. I have two of these plants in my garden, and I should advise anyone planning a similar experiment in flower culture to purchase several of them.

Another favorite is the white columbine—the common single variety with its flower so like a pair of doves. And the foxglove also are gratifying, although it is almost impossible to get the blossoms in pure white. These exhibit a tendency to borrow colorings

(Continued on page 50)

Planning the Efficient Cellar

THE ARRANGEMENT OF STAIRS, ENTRANCES AND WINDOWS THAT SAVES LABOR—WHERE TO PLACE THE LAUNDRY—COAL BINS AND PROVISION CLOSETS—HOW TO KEEP THE CELLAR DRY

HELEN BOWEN

THE size and shape of the cellar must, of necessity, be determined by the house plan, as must also the important details of the location of the stairs and the furnace chimney. The outside entrance, known in New England as the bulkhead and elsewhere as the cellar door, the size and placing of the windows, the coal chute, drains and plumbing are affected, if not entirely settled, by the house plan and the slopes and general character of the lot; but much scope is left for planning in the cellar of even a very modest house.

It is of first importance that the cellar stairs be easy of tread, broad, with good landings, not winders, if there must be turns, well lighted and provided with a stout railing to support the burden bearer. A stair with 9" treads and 8" risers is very good. Where there is plenty of space the still easier one of 10" treads and 7½" risers may be used. These comforts are more a matter of forethought in planning than of expense.

The placing of the stairs should be considered carefully. Placed under the back stairs they are usually more accessible from the kitchen, and so convenient for the cook and such delivery men, meter-readers and so on as use them. If the master or a son of the house manages the furnace he may, to avoid disturbing the cook and her friends in the kitchen in the evening, prefer the location under the front stairs. Perhaps the best arrangement is to have the back stairs and the cellar stairs in an entry off the kitchen but also accessible from the front of the house. The outside door may open into this entry at the

ground level, with a few steps inside leading up to the kitchen level, thus doing away with the outside steps, which are so hard to keep free from snow and ice. The cellar flight is thus shortened. In some cases no other entrance to the cellar is needed, from inside or outside the house. But in the ordinary

house of the North, heated by coal, the housewife usually objects to having the ashes removed by these stairs and wants the usual outside entrance. If the ground slopes away at the back or side of the house this entrance may have an upright door with a few steps going down inside, instead of the heavy, sloping trap-doors, delight of no one but the sliding child. This vertical door is easier to use and to keep in repair, but is not desirable if an area is needed for it, as areas collect blowing leaves or snow which, on melting, seeps under the door into the cellar. This entrance may have a little porch roof of its own or be put in under a high veranda, in either case screened by lattices with vines or by shrubbery or hedges. The vertical door may also be used when the ground does not slope away by placing it at the head of a covered stairway running parallel with the housewall or at right angles to it.

The floor plan of the cellar is next to be considered. Families differ in their needs, so that each cellar is an individual problem. Some want storage space for trunks, some want a room for work-bench and tools, others have no uses for a cellar but for the heater and fuel. Probably the most common requirements are space for the heater and fuel, for



Entrance to the cellar through an outside vestibule establishes a separate, private and convenient connection between both parts of the house



A recessed entrance of this type is decorative, unusual and practical, save that the open space between the pillars is apt to become filled with drifted leaves and paper

Contrasting with the entrance opposite is this outside stairs, which is difficult to get to from the house and looks as though it were an architectural afterthought

the laundry, for food supplies and for other storage. The heater is usually placed near the center of the house for the better distribution of heat above. In too many cellars it, with its attendant coal bins and ash barrels, stands in the main open space, so that coal dust and ashes are carried into all parts of the cellar and up the stairs by every passing foot or wandering breeze. The cleaner way is to place the heater and all the fuel in one room with a door near the foot of the stairs. Brick, stone, concrete or hollow tile make the safest partitions to separate this room from the rest of the cellar, though wood covered with plaster on metal lath or with plaster board will answer for stopping the dust. The ceiling should be plastered or covered with plaster board, to keep the dust from coming up through the floor above. The heater is sometimes placed just outside this room but opening into it through the partition, so that it may be fed directly from the coal bin.

The bin for the furnace coal should be so placed that the coal may be shoveled into the furnace with the easiest possible motion, and should be filled through a chute. The location of the furnace room should be considered in connection with the chute, which should open from a drive, if there is one, or where the men will not have far to carry the coal if it must be carried. At the same time, the comfort of the family on coaling days must be considered, and so it is better, because of the noise, not to have the chute under the living-room. There are a number of good iron chutes on the market which when open form a hopper to receive the coal, protecting the house wall from injury, and when closed are no more conspicuous than a cellar window. A second one is needed if a different kind of coal is used for the kitchen range, and the bin for this coal should be placed beside the other in the fuel room, but nearer the door. Space for kindling and fireplace wood should be as ample as needed and a third chute and a fireproof bin may be placed for them. Bins for soft coal should also be of fireproof material on account of the danger of

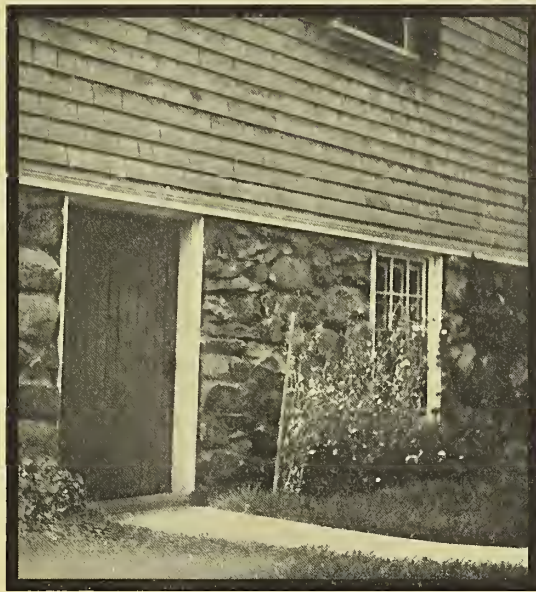
spontaneous combustion or fire from an accidental spark.

The next need to be met is room for storing provisions. The room should be provided with such bins, open shelves and cupboards as will hold the desired store of potatoes, apples, preserves, and what not. All the shelves should be loose so they can easily be taken out for scrubbing and sunning. This room should be cool, well protected from the furnace heat, yet out of danger of frost, dry, well ventilated, but not very light, as sunlight will start the potatoes sprouting. The windows had better be northerly or protected from the sun under a porch.

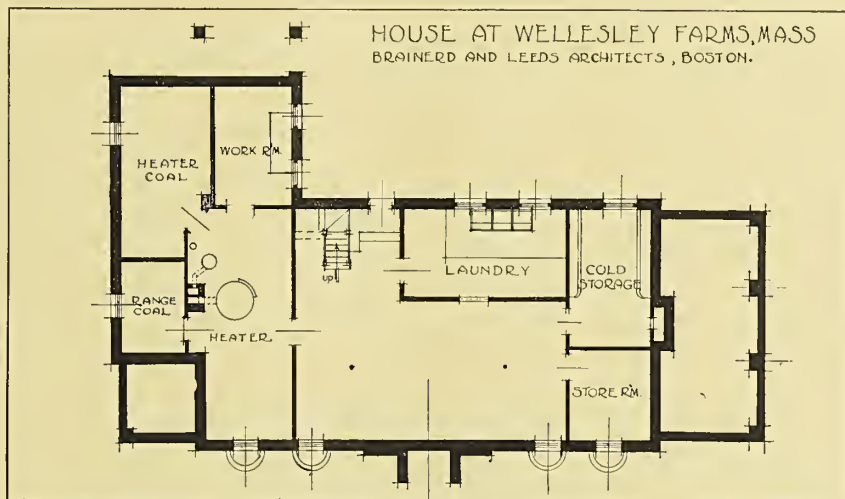
If a laundress comes in to do the washing or if the maid who does it is relieved from kitchen work and door duty during washing hours, the cellar laundry has advantages over tubs in the kitchen or in a small adjoining room. There is more space and coolness to work in, the laundress is undisturbed by other household matters and the household is undisturbed by steam and soapy smells. Space is left for other uses above stairs and waste space is utilized below. If the stairs are easy and access

to the drying yard direct there is no complaint on the score of stairs. If the laundry is large enough, and thoroughly protected from coal dust by the fuel-room partitions, the clothes may be dried there, on lines or racks, in stormy weather.

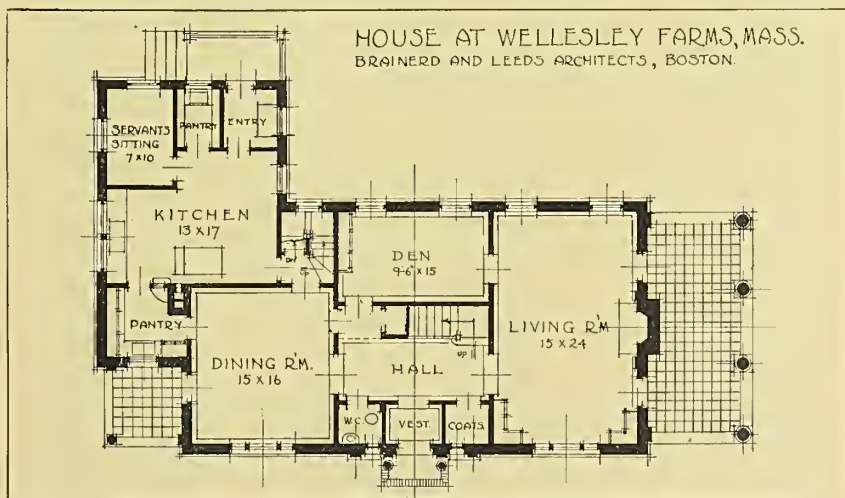
The tubs should be placed on a wooden platform, to save the laundress's feet from the concrete floor. A narrow shelf just above is convenient for the soap, blueing, etc. Above this should be as much window space as possible, with preferably an easterly exposure. The more sunlight the laundry gets, the cleaner the clothes will be. A corner room with cross drafts and a south and east exposure is desirable. A clothes chute is a small luxury that is dear to the housekeeper's heart, and may be put in almost as easily as a furnace pipe: indeed, a large furnace pipe makes a very good one and avoids the fire risk of a wooden chute. If the laundry, kitchen or pantry sink and a bathroom or two are on one plumbing stack, the clothes chute may be



The most practical of all cellar entrances is the vertical door without areaway



Divide the cellar according to its functions: keep the heating department in one corner, the laundry and provision rooms in their own places



The relation between the cellar and upstairs is demonstrated by imposing this plan on the plan above. Note the arrangement of chimneys, walls and stairs

brought down near it, with one opening—a little door swinging in on pivots—and in the bathroom, and another opening or separate chute by the sink for kitchen and table linen. The chute should empty the clothes into a wicker hamper or basket by the tubs, where they will have light and air and may be sorted on the clean, wooden platform.

The laundry stove should be placed near the tubs. A two-burner gas stove is cleaner than a coal stove, more economical of time, labor and heat, and generally no more expensive in actual cost of fuel. It will serve also to heat the irons when ironing is done in the laundry. A good-sized cupboard should be built to hold all the laundry supplies, soap, blueing, starch, washboard, irons, ironing boards, etc.

A toilet is often placed in the cellar for the use of any workmen about the place, or for the maids, if they have none above stairs.

Where the soil is gravelly or the climate dry, a store-room in the cellar will be dry enough for trunks, furniture and such

things, but in a damp air or soil it is not successful. This room should be guarded from coal dust, but need not have much daylight, as an electric bulb will serve its occasional needs, unless sun is wanted as a preventive of damp and moths. The entrance need not be so near the stairs, as it is not used so often as the furnace room and laundry.

Garden tools, lawn mower, roller, sleds and other such things scarcely need a room, but may be kept in whatever space there is about the stairs or the outside entrance. They form another argument for the upright door at the ground level, as the fewer steps for such things to be carried up, the better.

The whole matter of the entrance and of the size of windows depends, of course, on the height of one's foundation, and here it is hard to reconcile utility and beauty. The best modern taste prefers a house that looks long and low and has very little if any foundation showing. Undeniably, such houses have a charm lacking in a high-perched house. The low English house and the one built in our warmer states, needing no furnace and no plumbing pipes laid below a deep frost line, simply dispense with cellars and have their coal rooms, laundry and storerooms beyond the kitchen, adding to the long, low look of the whole. But conditions in the northern states are different. A cellar we must have, and a cellar wholesome with light and air. A wise compromise is a foundation two feet above the ground level, with many long,

low windows partly hidden but not wholly darkened by shrubbery. If the lot slopes away in the back, or even on one side, one may get higher windows and place the laundry there. Higher windows may also be secured by making little concrete areas across each one, but these fill with leaves and litter. Another device which can be used occasionally is to run a window up above the floor, boxing it in under a window seat or pantry shelf. Where the outside door is upright it may be half glazed and a window or two may be placed beside it.

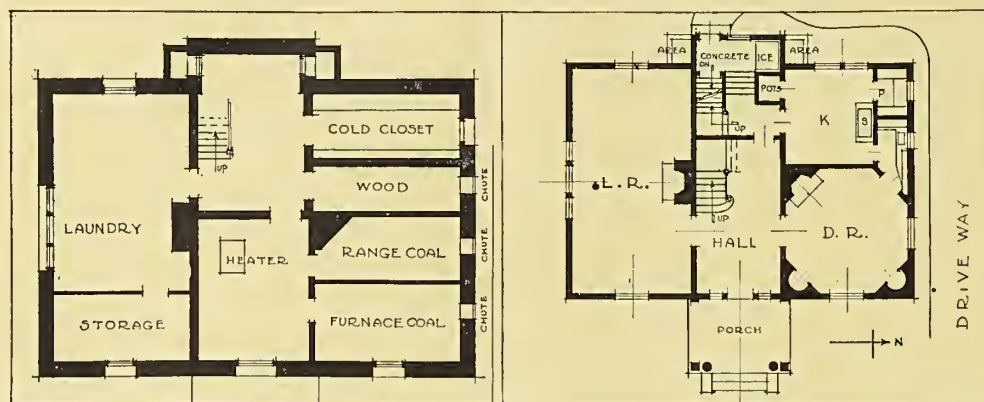
A good modern cellar usually has a concrete floor and the walls are covered with white cold-water paint, which is better than whitewash, because it is not likely to rub off or peel. The white walls reflect the light, so that fewer windows and electric lights are needed. One electric bulb at the bottom of the stairs, operated by a switch at the top, and one in each room, placed near the door or operated by a switch there, will be all that are needed. No fixtures are necessary beyond plain

cord drops, bulbs and porcelain sockets. The money saved by using an 8-candlepower bulb instead of 16, if it gives enough light, will soon pay for the slight extra cost of putting in switches. The windows which are often opened should be screened and a heavy grating is sometimes needed for protection against burglars.

The chief point in making a dry cellar is not to put in drains to take water out, but to prevent water from getting in. A gravelly soil naturally carries the water off. In a loam or clay soil it is harder to make a cellar dry, but it can be done if enough knowledge and money are used. The soil should be packed in closely and rammed hard against the walls so that it will be too dense to let water through. Sometimes water will penetrate at first, but the natural settling of the earth will prevent it after a time. The lawn should be graded so that it slopes well

away from the house to carry off surface water. A house on a hillside should have a gutter along the higher side and down the slopes for the same purpose; and should have outside the bottom of the cellar wall a foot-drain of tile and broken stone graded to an outlet at a lower level. A cellar built in a ledge of rock is liable to get water from the seams in the ledge. It is sometimes necessary to drill holes in the ledge and put in a blast, in order to make new crevices deep enough to take the water off below the level of the cellar floor.

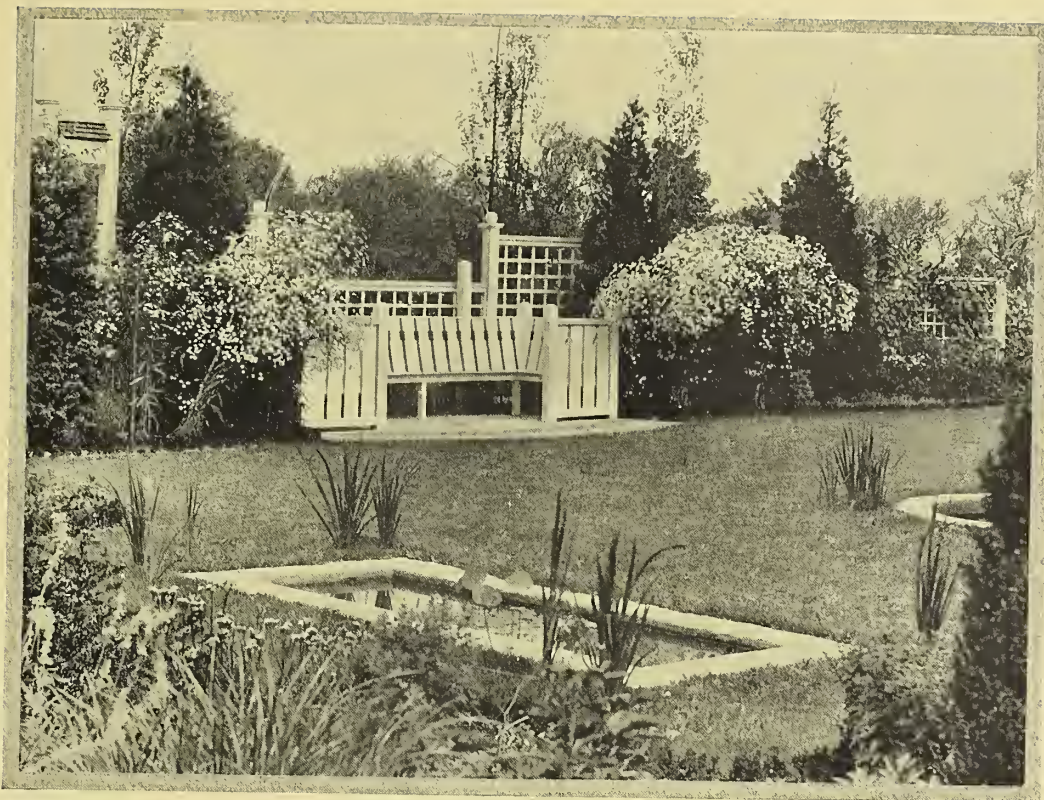
With such precautions against local difficulties, the
(Continued on page 51)



Windows are a prime factor in the cellar and should be so placed as to give the best light to laundry and cold closets. The coal chutes here are convenient to the drive



Foundation planting should not obstruct the windows, unless, of course, the windows are seldom used



If the pool is small—as must necessarily be the case where it is not the main feature in the garden—do not plant too heavily about it or the beauty of outline will be lost. The bushes in bloom here are *Thalia*

The Picturesque Beauty of ESPALIER *and* PERGOLA

THEIR ARCHITECTURAL RELATION TO THE HOUSE AND THE GARDEN—THE ROSES THAT GROW BEST ON THEM—A GLIMPSE OF DANISH GARDENS

GEORG BROCHNER

A GOOD heading, even for a short and unpretentious article, is a desirable attribute, but I have been unable to find one which covers and adequately conveys what I have in my mind as regards the following pages: the beautiful, picturesque effect brought about by the skilful use of espalier, trellis work, pergola and such like as an adornment of houses and walls and walks—as independent, more or less ambitious structures or modest, incidental arrangements. All these give to the climber its necessary scope, the chance of fully developing and demonstrating the charm of its frolicsome beauty, of its



With such valiant allies at hand as the morning glory and nasturtium, it is unnecessary to wait for slow-growing vines to cover your lattice or trellis work

often rampant and luxurious growth. In many instances they serve to establish a decorative co-operation, a kind of spontaneous partnership between architecture and vegetation, with which both are well served.

Excepting edifices of a pronounced classical or academic stamp, almost every residence, be it cottage or castle, is the gainer by having its wall covered with espalier—but few climbers, such as ivy and *Ampelopsis Veitchii*, can help themselves; they nearly all want a ladder—the tarred laths of which, even in the leafless season, forming a simple, yet ornamental garb, with which many a plain

wall or garden fence may cover its unattractive nakedness.

To give an example near at hand, I may perhaps be allowed to fall back upon a couple of pictures from my own house.

When I bought it there were no espaliers on the walls, no pillars with creepers. I had them put up, and even my most fastidious friends admit that it is a marked improvement. It "cosies," if it does nothing more. The picture shows a Gloire de Dijon in fullest bloom, a rose which is now somewhat out of fashion, but for which, and its first cousin, or rather twin sister, Mme. Berard, I shall always have a good word. There is something trusty about these old roses, they never make themselves expensive, and especially their late flowers often possess real beauty, both in shape and color. Another rose that I have found excellent for espalier covering is Fraulein Octavia Hesse, a climber in many ways to be commended; it is a lusty grower, has in this respect some of the rambler's exuberant spirit about it; its foliage is a bright, handsome green and the isolated, good-sized double white blossoms, although lacking the stiff waxiness of the petals, bear some resemblance to the gardenia, that aristocratic *charmeur* of a flower.

I find that some of my pictures are of roses, and, with one exception, all from Danish gardens; but I scarcely think I need

render any apology for this being the case; inasmuch as the rose, apart from its other virtues, as a rule, makes an excellent climber—that is to say, when chosen within the proper domain and with some circumspection. Moreover, it knows not the restrictions of frontiers.

Jean Guichard, for instance, lends itself to all the uses touched upon above; espalier, arches, garlands or a rustic pergola as the one depicted. The flowers, carmine with a touch of salmon, hang in big clusters and are very decorative.

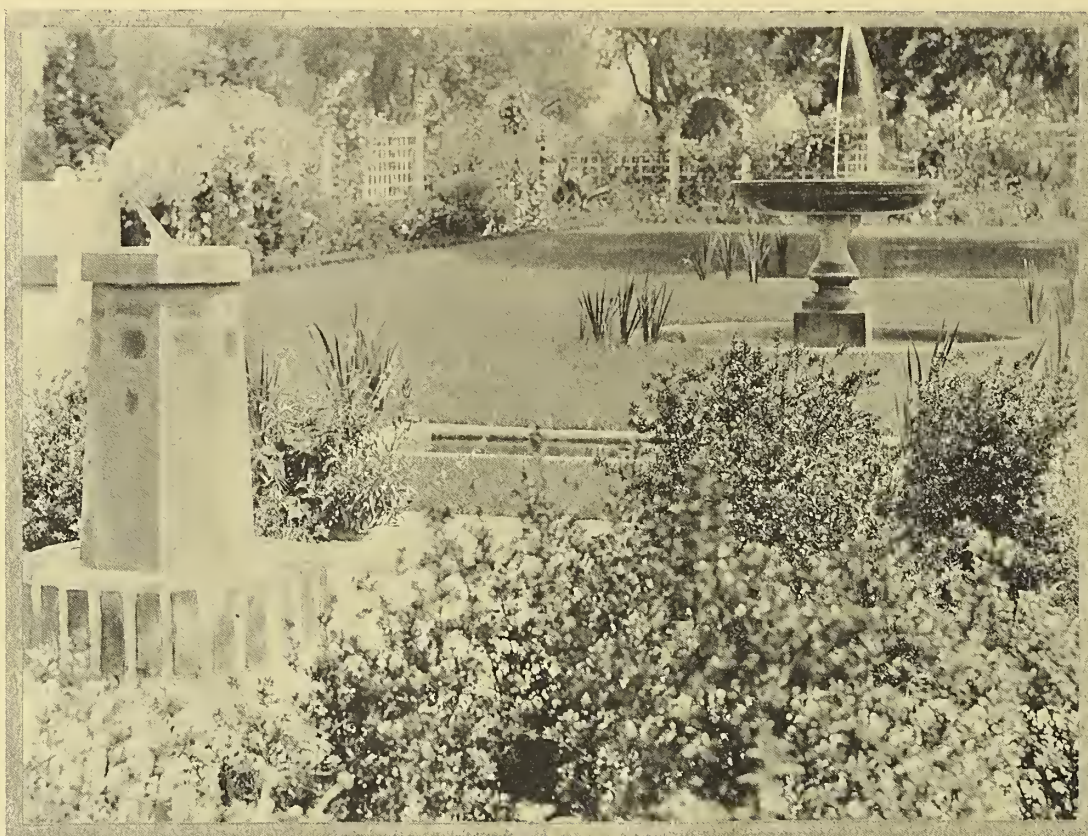
Against the wall of my house, almost hiding the window, is one of the sturdiest of climbers, *Tausendschön*. It is perhaps best suited for a column or similar isolated arrangement, but it is also delightful in a pergola or railing. The flowers are medium-sized, sit in clusters of dainty rose color, of which the picture only shows the beginning bloom.

Félicité perpétué does not shame its elegant name; it is what might be called a professional climber; simply revels in working its way upward with graceful lightness, in trees or on walls, but, like all climbers, it wants some play, plenty of rein, and cannot stand being harnessed too tightly. *Fé-*

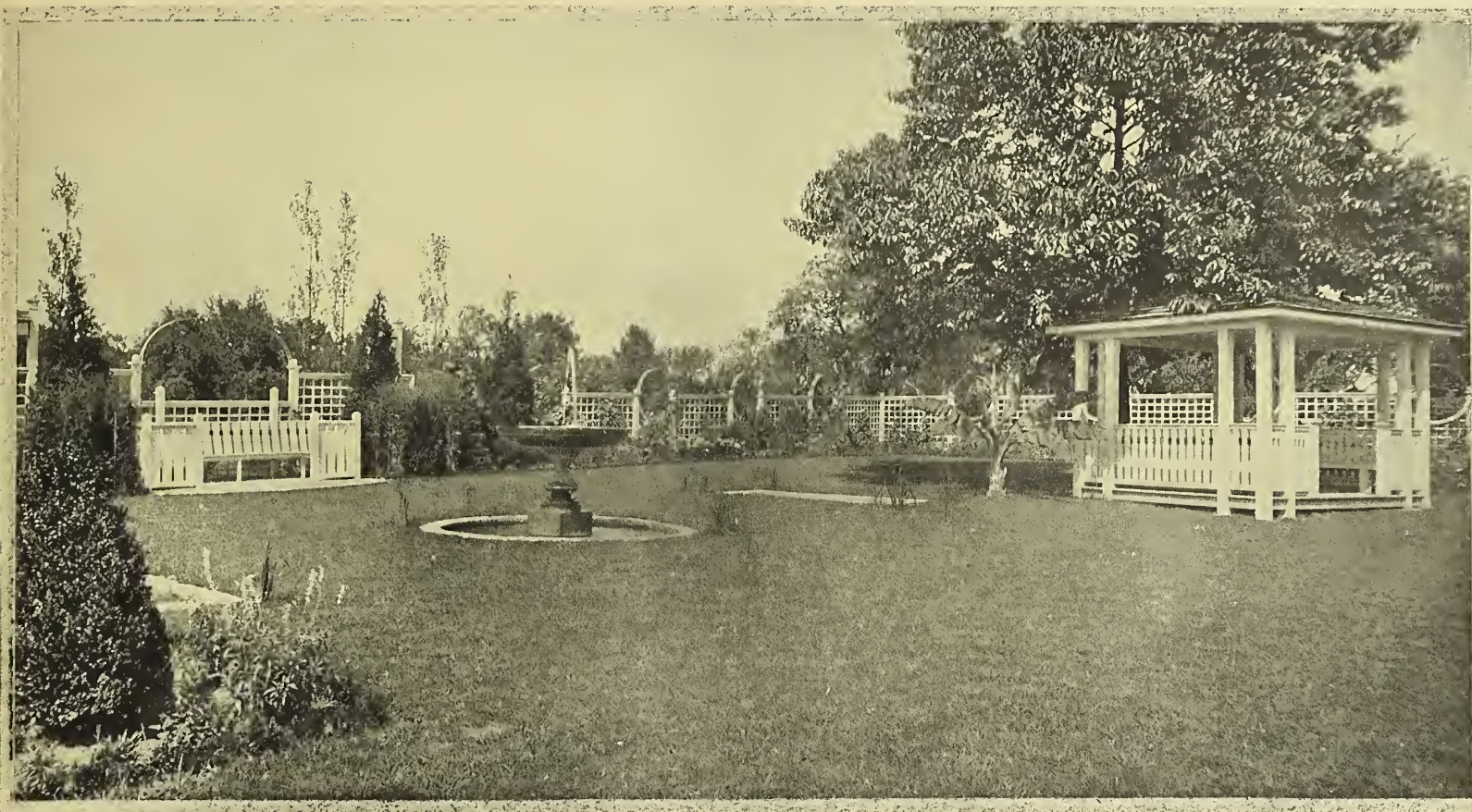
licité perpétué has white flowers in clusters, but it is advisable to swell its somewhat slender growth by means of other climbers, clematis or wistaria, for instance, with both of which it tones



Almost any house is beautified by a well-covered espalier on its walls, as was the author's. Fraulein Octavia Hesse and Gloire de Dijon are lusty climbers and especially to be commended for this purpose



As a garden wall, lattice work has great possibilities. Here the seclusion resultant from the vine-covered boundary and low-growing shrubs forms a veritable garden living-room



Unassuming in the simplicity of arrangement, this garden of informal lines so sets off the various interesting features of fountain, pool, garden seat and tea house that each is distinctive in itself. The charming lattice work fence serves not only as an enclosure, but has a unifying effect as well

to perfection. The picture is from the old Halsted convent in the grounds of the Duellings estate, Denmark.

Mrs. Fleight has perhaps one weak point, certainly only one, inasmuch as its blooms in color may fall a little short of present-day refined ideals, being a rather pronounced, old-fashioned rose, but otherwise nothing but good can be said of it. It has a luxurious growth, a pretty and very healthy foliage and a wealth of flowers. Blush rambler makes a good companion picture, but differs otherwise from the former in sundry ways. It is an immense grower and has perhaps the largest clusters and most abundantly growing of any climbing rose; but whilst *Félicité perpétuée* is almost too slight in its growth, Blush rambler has a tendency to a certain robust stiffness, which best suits pillar or arch. The one reproduced here (like the former from the gardens of Royal Danish Horticultural Society, Copenhagen) overhangs a veranda and wall in comradeship with wistaria, the fair foliage of which admirably suits its pale pink flowers.

Thalia best lends itself to standard form with a huge top of hanging branches, but is not much good at espalier. The stem is six feet high, the tree seven years old. With its multitude of



The sun-dial is not merely for decorative purposes; its base should be left exposed, as here, to afford easy access

small, white flowers it resembles a cherry tree in full bloom. This is from the garden of the chateau of Knuthenborg, Denmark.

The manner in which ancient architecture and vegetation in all its profusion of bloom enhance and consummate each other's beauty is aptly illustrated by the two magnolias in front of the old steps of the Halsted convent, already mentioned. They make an exquisite picture.

Professor Arnold Krog, whose name, no doubt, is also known in the United States, by virtue of his being the artistic leader and rejuvenator of the world-famed royal Danish porcelain works, has also found time and inclination to make his gifts bear upon his delightful town garden and house; our picture shows a corner of both.

The picture of a garden wall, archway, and above this a pavilion, all adorned with a profusion of climbers and drooping garlands of *Ampelopsis*, confirms, if it were needed, the old truism about the silver lining and the cloud. The road—the historic Strandvej, running along the Sound from Copenhagen to Elsinore—had to be widened, and this handsome high wall, with its auxiliaries, was the outcome.

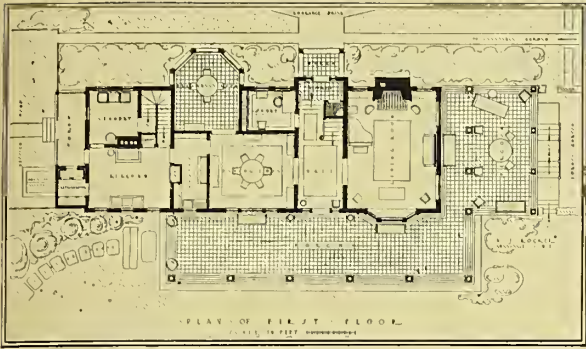


A house of mixed ancestry, though in the main the farmhouse type, this suburban dwelling is comfortable and commodious, built along broad, sweeping lines, planned to fit well into its setting

A HOUSE AT BEECHMONT PARK, NEW ROCHELLE, NEW YORK—*P. J. Rocker, architect*



In the rear the house assumes unexpected proportions both of size and form. The variety of lines, the pleasing fenestration, and the diversity of decorative lattice and railings give it an unusual interest



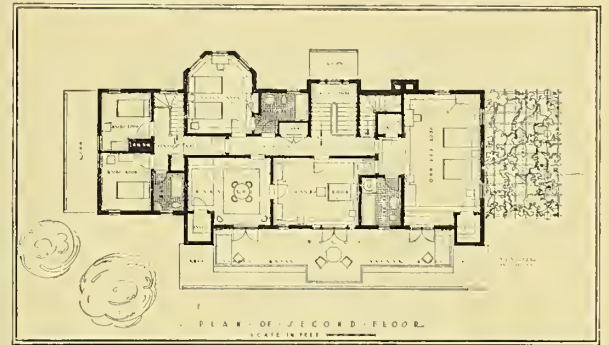
Compared with the size of the house the porch space is generously large, as befits a country house. The open arrangement of hallway and wide doors ensures a constant ventilation and gives the downstairs a sense of airiness



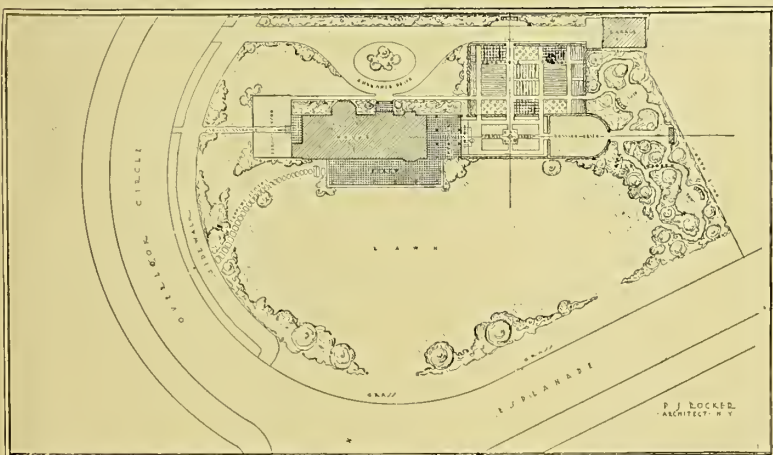
The house-width living-room is well lighted on three sides, which makes possible the subdued tones of the hangings and furnishings



An all-year breakfast room, this bow can be closed in with glass and fitted with steam heat for winter. It looks out over the garden and has all the privacy one could desire



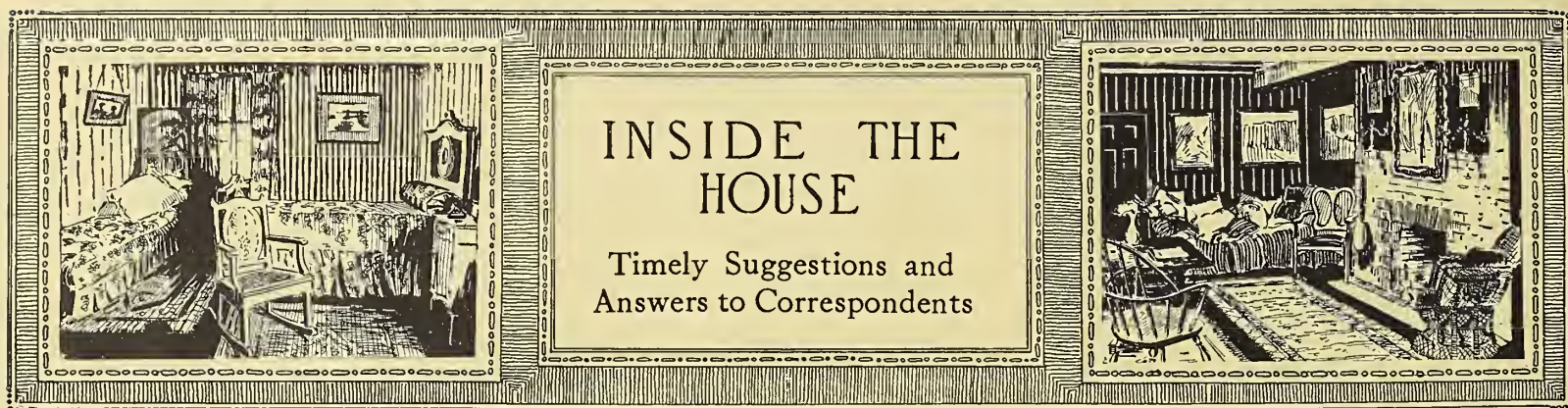
Simplicity characterizes the arrangement of the second floor. The long hall and the roof balcony are interesting features



The house tops a hill and is set above a stretch of lawn that affords it privacy and perspective



By far the most interesting feature of the dining-room is its paneling, the proportions of which, eliminating the plate rail, are in excellent taste



Three Good Household Ideas

A VERY satisfactory way to dye all sorts of materials is by the use of gasoline and oil paint dye. The material to be dyed must be washed free from soil or grease and thoroughly dried. Use either tube paints or that which comes in cans. Mix the paint well with the gasoline and try a small piece of the goods to be dyed. You can then add more paint or gasoline as you find it necessary. Place the goods in the dye, stir well, so that all parts may become saturated, then lift out and hang up to dry. The gasoline will evaporate, but the color remains. This is a satisfactory way in which to prepare rags for carpets or rugs. The rags will come out in different shades, but they will blend into a pleasant whole when made up. Do not use the gasoline in a room where there is a fire, or out of doors in the sun's rays.

Blocks of camphor dispersed in all corners of damp rooms in a new house will effectually banish damp in a very short time, even when fires have proved

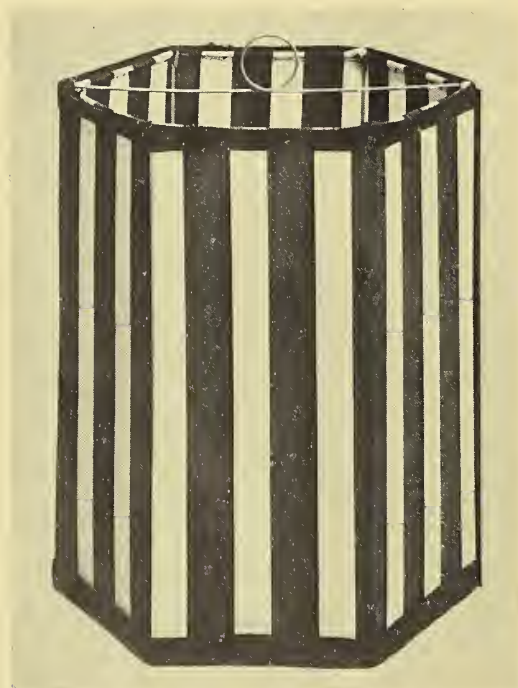
ineffectual. They should be simply laid on paper or on the bare shelves of a damp room or linen closet. The blocks gradually decrease in size, and when they finally disappear should be replaced until their purpose is served.

Here is an excellent way to clean the white window shades so many people use in winter time. Take them down from their fixtures, fasten taut and firm on a

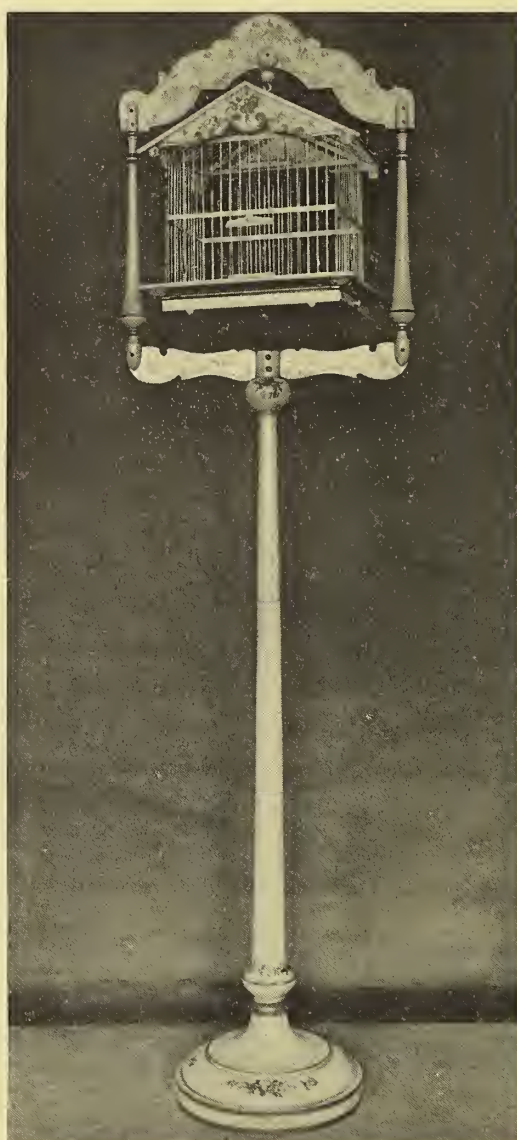
table, using pins or small tacks, then rub vigorously with a pad of coarse flannel dipped in finely powdered starch. As the pads grow soiled exchange for clean ones. When the curtains look as clean as they can be made, cover with another coating of the starch, rub in well, roll up and lay aside for twenty-four hours. Then rub again, and you will find them almost as fresh as new.

Further Marks of the Black and White Fad

THERE is every indication that the craze for black and white as a decorative color scheme is far from spent. While its manifestations have long since set their mark upon women's clothes and such accessories as handbags and chintz hats, advance information from the wholesale dealers in both hanging and upholstery fabrics and in the smaller decorative objects tends to show that the coming winter will see black and white used even more extensively. The black and white porch lantern shown here is but one type of the



Each day brings forth something new and striking in this most popular scheme of decoration. These black and white porch lanterns are in keeping with the present vogue. They cost \$4.00



A bird cage to match the furniture makes an attractive addition to the summer home. Cleaning may be facilitated by detaching the cage from its standard, \$37.50.



Typically Japanesque in effect, this gaily colored porch lantern might have come straight from the land of cherry blossoms, instead of from the little shop where it is priced at \$4.00

use of this quasi-mourning scheme. And by the bye, one wonders if there is not some subtle connection between the fearful loss of life in Europe to-day and the sombre black and white arrangement.

Another product of the fad are black and white candles and candlesticks made in various shapes and decorated with black and white striping. Logically, they are to be used in a room where the black and white scheme predominates, although they are so attractive in themselves that they will prove to be decorative units in any room.

Porch Lanterns

FOR the housewife who does not want an elaborately installed porch or garden light come the porch lanterns shown on these pages. They are made in a variety of shapes—round, square and hexagonal—of chintz lacquered, and fitted with a candle socket or an electric bulb clutch, as preferred. The lacquer makes the chintz translucent, so that the light is dim and yet sufficient; it moreover makes them waterproof against a sudden shower, and dust-proof, as the lacquer can be wiped with a damp rag. They will not burn as paper or cloth. In the event of the chintz becoming shabby, the wire frame can be readily recovered. The weight of these lanterns is sufficient to prevent them being swayed by the wind.

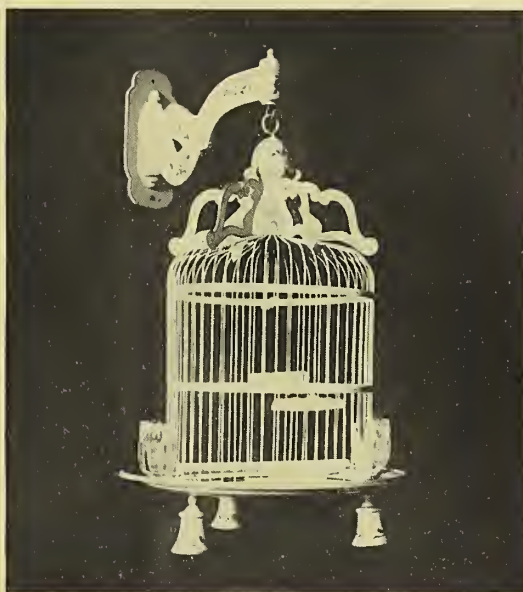
Of the chintzes used there is a black and white stripe which looks well on a porch with black wicker or white furnishing; a Chinese pattern chintz that sheds a soft yellow light, and an orange and black stripe decorated with a brilliant paroquet. For an outside dining-porch comes one with brilliant bouquets of fruits on a white background. Or, if none of these fits in with the color scheme a suitable chintz may be chosen and the lanterns made on order. They range in price from \$4.00 upward.

What to Do with the Roses

WHEN there are so many ways to use them it seems a pity to waste the sweet rose leaves now so abundant. A delectable conserve can be made of rose petals by lining a jar with alternate layers of rose petals and sugar. When it is full, air-tight and set away for several months. A rich conserve will have formed which, served with whipped cream, is both odd and pleasing. A rose vinegar, which can be used as raspberry vinegar, is made by steeping red roses in white wine vinegar. A cordial made the same way as dandelion wine can be concocted from sweetbriar roses and will be found filled with tonic properties.

The woman who is seeking a dainty morsel to serve can find this in rose sandwiches. Bury pieces of unsalted butter in rose petals for twenty-four hours and at the same time smother the bread to be used

in rose petals. Wafer-like slices of this spread with the rose-scented butter and over it several rose petals strewn, is indeed a delicacy. Rose jelly is a tasty dessert. Make a plain gelatine jelly, flavoring with rose syrup, and pour a thin layer



The decorative scheme on this round bird cage is repeated on the attractive little wall bracket that comes with it; complete, \$12.75

of the liquid jelly into individual molds. When it has set, group a few petals over it and fill the mold with more jelly, which has been kept warm to prevent hardening. Set the molds in the ice chest to cool and serve with either whipped or plain cream. To make rose syrup for flavoring, cut

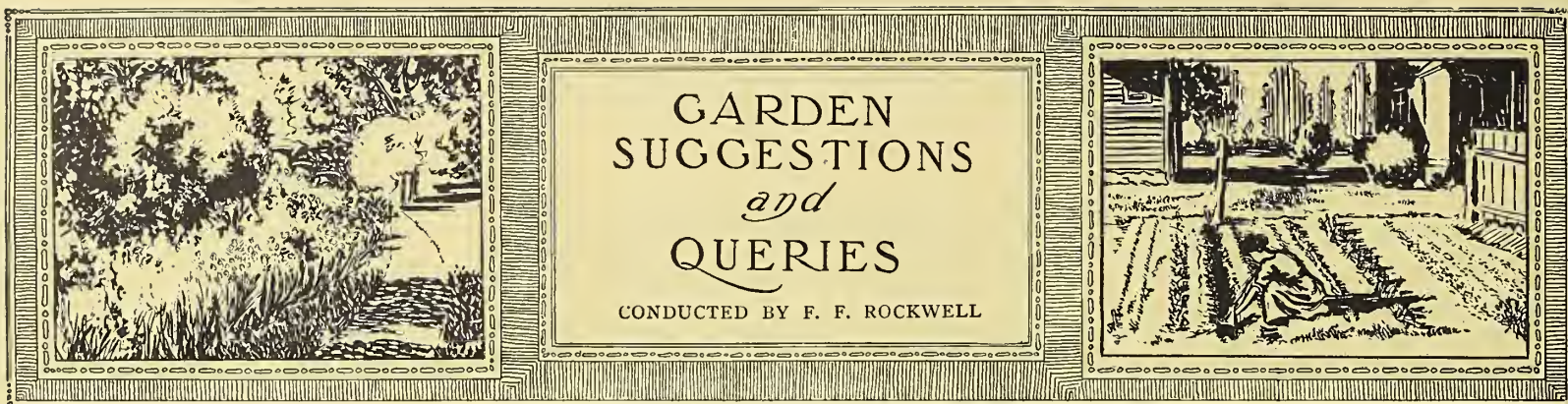


This unique lamp shade, which sells for \$2.00, is made of heavy white paper, painted black and lacquered after the chintz pattern has been pasted on

fragrant roses in full bloom, the early morning being the best time to gather them. Pull them apart and put the petals on trays to dry. Keep cutting and drying until you have enough for a jar of preserves, place them in a granite kettle, cover with water and cook until the leaves are tender, add as much sugar as you have mixture and cook until it forms a syrup. Pour into glasses, and use as any other flavoring, remembering it is strong, and a little less will be needed than most recipes call for.

Rose beads, which are now so much worn, can be made by anyone. When quite a quantity of rose leaves has been collected they must be put through the food chopper every day for seven days and stirred occasionally between times. Keep them in an old iron kettle, which is somewhat rusty, as the action of the iron rust and some quality in the rose petals seem to work together to make them a beautiful jet black. At the end of the seven days, with the aid of a little water for moistening, the macerated petals may be carefully formed into beads of the desired size. Roll them between the fingers to give the proper shape and place them in rows on a hat pin to give them the necessary openings. Leave them there until perfectly hard. They may be strung together in many charming combinations with tiny coral and pearl beads between. They will last many years and the rare fragrance of the rose garden always clings to them.

The making of perfumes at home from flowers, cultivated and wild, was as much a part of the summer work in the days of our grandmothers as making jelly or putting up pickles. One can entrap the sweetness of roses with very little trouble and almost no expense. My grandmother's recipe was as follows: "Place the petals in a wide-mouthed jar three-quarters full of the finest olive oil, then stretch a bladder over the top and tie it securely. After twenty-four hours remove them, place them in a coarse linen cloth and squeeze the oil from them, putting the oil thus obtained back in the jar. Repeat this process with fresh flowers until the perfume is of the desired strength. After the perfumed oil has been secured dissolve in spirits, in the proportion of half-and-half. If this mixture has a cloudy appearance the oil is undigested and a few drops more of the spirits will be required. Nothing but the best alcohol must be used." If a few pinches of lavender leaves are scattered over each layer of rose petals this scent will be improved. In making perfumes never mix different flowers together, but add some of the strongly aromatic herbs to give zest. If it is not convenient to add the alcohol at once to the oil, wrap the jar in black paper or cambric and keep in a dark place until the alcohol is ready to mix with it. All perfumes improve by storing and many rather feeble scents become strongly intensified by keeping a few weeks.



August Work

AUGUST is in many ways the turning-point of the year in gardening. It marks the close of the constructive work of the season, although the really interested gardener does not find an opportunity to let up very much—because it is also the beginning of the season to come. In fact, it is the beginning of two seasons: one in the greenhouse, coldframes or house this winter; the other in next year's outdoor gardens. Fortunately, the pleasure to be derived from gardening is not measured by the size of the garden. It depends first upon the disposition of the gardener; and next upon the success achieved with what is undertaken, whether that be a beautiful window full of flowers through the winter months, or an acre garden that will yield an unbroken succession of all possible things from April to December. If you wish to accomplish either of these tasks, or any that lies between them, there are a number of things to which you should give your attention this month.

PLANTS AND MATERIALS FOR THE WINTER WINDOW GARDEN

Many fine plants that are now growing in the flower bed may be saved if you have not already enough plants growing in pots to meet your requirements. The great mistake usually made in trying to shift part of the outdoor garden into the house is to wait too long before beginning operations. If you insist on letting the choicest plants bloom right up until frost in the garden do not be disappointed if you fail to transfer them successfully at the eleventh hour. The plants should be taken up and potted some weeks before you expect to move them indoors. Potting a plant that is in vigorous growth in warm weather is very likely to prove fatal unless the proper precautions are taken. An enormous amount of water is taken up daily by the thousands of feeding root hairs, travels up through the stem and branches, and is transpired through the leaves. To upset this circulation causes a shock. The innumerable feeding roots are so widespread and fragile that it is possible to get only a small part of them in taking up the plants. Moreover, the

more active feeding roots are not farthest from the base of the plant.

Cut the plants back severely, even though it may be necessary to sacrifice blossoms and buds. A half or even two-thirds of the plant should be cut away. The object of this is to reduce the amount of moisture which the top of the plant will demand from the root system. Then cut around the roots with a trowel or a sharp, long-bladed knife, which will make a much better job of it, leaving a ball of earth small enough to go easily into the pots to be used. Cut well under the plant, so that it may be lifted out without any pulling and tearing, which would disturb the roots left with the plant. Unless it is imperative that the plant be taken up and potted at once, a still better method is to cut part way round it and leave the roots on the other side undisturbed until the plant is to be potted, which may be in a week or so. This induces the formation of new feeding roots within the earth ball that is to go into the pot, so that in transplanting there will not be a complete rupture of the plant's growth. The soil should

be well saturated with water before potting up is attempted, but long enough in advance to prevent the soil being pasty. The newly potted plants should be kept in a shady place for a week or so and watered very lightly—just enough to keep the foliage moist. Copious watering just after potting or transplanting is useless, because there are no feeding roots to take it up, and it gets the soil in bad condition. It is well to understand these few simple facts, because ignorance of them is responsible every fall for the loss of thousands of plants, which might easily have been saved to make windows and living-rooms cheery during the winter months.

PLANT FOOD FOR WINTER AND SPRING

Every gardener who has a cow or a horse to look after sees to it that a good supply of food is laid in for it before winter weather. Comparatively few people, however, seem to take any thought of what their plants are going to need through the winter or in spring before the natural supply is thawed out again. The advantage of making up a compost heap now is that the various ingredients will have a chance to decompose and to some extent unite, making the whole mixture more homogeneous and the plant food which it contains more available before it is stored away for the winter. The various chemical changes which take place to bring about these results progress very slowly in cold weather. Your success with winter plants and spring seedlings will depend to a large extent upon the food which you prepare for them now. It is a fact that not only plant food but air and water also are required by growing plants; therefore the mechanical condition of the soil is of the greatest importance. It must be porous and friable—so light and open that water will drain through it without leaving it pasty and muddy.

The ingredients required for the mixture or compost are few and simple. If you live in a small city or in the suburbs the following may be procured without difficulty: rotted sod, rotted horse manure and leaf mould. The sod may be found in some pile where they were thrown in the spring when you made your garden, or where any pile of rubbish, old boards,



Sometime this month spade over the compost pile. Dig it down so that all the elements can unite

or anything similar has killed out the grass beneath it; or sod "shavings" made by taking up a thick, rich sod and with a sharp spade or an old knife shaving it off from the bottom in thin slices, which will be full of fibrous material. The manure can be got from one of last spring's hotbeds, or from old flats, or from the bottom of the manure pile. The leaf mould should be well decayed—dug out from a corner of fence or wall or building where the leaves gather. These should be thoroughly mixed together in about equal portions, in bulk, and enough sand added to give the whole a slightly gritty feel in the fingers. If manure of the right sort is not to be had, substitute for it prepared dry sheep manure or horse manure and fine bone meal, using about two quarts of the former and one of the latter to every bushel of the sod and leaf mould. A little hydrated lime, a pound or so, or two or three quarts of wood ashes, should also be added, not only because the lime is needed as a plant food, but because it helps to "blend" the mixture.

Your compost should be run through a sieve and stored in a barrel or large box or a bin, if there is a considerable quantity of it, until needed, when you will find that plants will grow like weeds in it. If you have a greenhouse or several frames cut out sod three or four inches thick and make a square pile of them, placing the grassy sides together. Soak the pile occasionally with the hose if the weather is dry, to hasten rotting. If manure is available it can be put in alternate layers with the sod. Late in the fall this should be "cut down" with a sharp spade, beginning at one end and cutting through the layers of sod and manure so as to mix them thoroughly, run through a screen, and stored for winter, adding a quart or two

of bone meal to the bushel as it is shoveled over.

GET YOUR BULB BEDS READY NOW

The earliest of the hardy bulbs, such as the Madonna Lily, should be planted this month. Bulbs wanted for the earliest blooms in the house should also be potted just as soon as they can be obtained. Get your bulb order off as early as possible; there is less chance of delay or disappointment, and the earliest orders get the best bulbs. If you don't yet fully know your needs get a preliminary order off anyway, including such of the lily bulbs as are ready for shipping in August or early September. Most of the bulbs are imported and shipped to customers "on arrival," and as there is likely to be some irregularity in consignments this fall owing to the war there is a special reason for early orders.

While waiting for your bulbs to arrive make the beds ready. This gives a chance for any manure or fertilizer you may add to become partly decomposed and ready for the immediate use of the bulb roots—and the secret of success with them is to get them to make a quick, strong root growth this fall in the limited time between planting and hard freezing weather. The bulb beds should be well enriched, but not with manure that is at all fresh, as that often causes them to rot. Drainage should be perfect: it is throwing away money to plant bulbs where water after the fall rains cannot readily pass down through the soil to a level at least a few inches below the bulbs.

HAVE YOU A LITTLE GREENHOUSE IN YOUR HOME?

Or if not in it, attached to it? The case for the attached greenhouse is a strong one—it combines all the advantages of both conservatory and greenhouse—and eliminates most of the disadvantages! It can be heated from the house heating system with very slight additional expense. If the lean-to type is used one side is already built and the cost cut down comparatively. Moreover, with modern methods of construction the attached greenhouse can be made to harmonize with the house architecturally, or to seem an integral part of it. The modern greenhouse is built for the most part at the factory, which reduces both the time required to put it up and the labor cost.

Now is the time to lay plans if you want to enjoy fresh vegetables and *real* flowers all this winter. November to May—for at least half the year you have to forego the pleasures of gardening! And you may spend good money for wilted vegetables and for costly cut flowers that in many instances would amply cover the interest on the investment required for a small attached greenhouse. Why not look into it? More and more people are having combination greenhouse and garage building, and it makes a very economical ar-

rangement, both in construction and management.

GROW SOME "SNAPS" THIS WINTER

After many years of under-appreciation, the snapdragon (*antirrhinum*) has at last come into its own. It was the "fad" at the last New York flower show. Unlike some of the more aristocratic flowers, it is for every man and woman. It can be grown very successfully in the window garden, in an ordinary pot. The long spikes of flowers, in pure white, light and dark reds, deep wines, yellows and wonderful pinks are among our most beautiful flowers. One great point in their favor is that each spike stays in blossom such a long time, the individual flowers opening out in succession, from the bottom to the tip, like a gladiolus. They seem to stand almost any amount of abuse: I have had old plants that had been abandoned to their fate and thrown under a bench come to life again in the spring and vie with the new plants in size and number of blooms. They are also very hardy as regards temperature. "Snaps" are easily raised from seed; sown this month, they will bloom before spring, in the house, or can be carried over in a good, tight frame. Cuttings can be rooted readily now, if you have plants growing in the garden. Be careful to select wood that is not too soft, as the tips of the new growth usually are; or so mature that it has become hollow. The new named varieties are the best to use for pot culture, if you can get them; if you start a batch from seed, let the first flower open on each stalk before selecting those you want to keep, and pinching back. The plants that are flowering in the garden also stand transplanting well. Use pots of ample size. Cut out the oldest stalks in the center and the newest ones well back.



As August is a month in which weeds thrive, keep them down with the scuffle-hoe and the rake



Any loose, dry material, such as straw or leafmold, may be used to mulch plants set in the fall



EDITORIAL



THE TRADITION OF THE FARM

It is to be regretted that so many of the men who go back to the land to become farmers are looked upon by city dwellers as either physical wrecks or financial failures. The fault lies, possibly, with the back-to-the-lander. Take up the average "experience" story of the man who flees the madding throng to stake out a claim in an abandoned Vermont orchard or a stone-ribbed Connecticut valley, or a limitless Western plain, and in nine cases out of ten he prefaces the narrative with either an excuse of ill health or a diatribe against the unlivableness of the flat and the soul-blighting materialism of the city that threatened his peace of mind and pilfered his purse. In short, he apologizes for becoming a farmer.

True, there is in the touch of the soil a tonic more potent than ever comes out of bottles, and many who retire to the farm know the reviving iron that only there can enter into their souls. But why in the name of sanity should the farm be considered a harbor for physical and financial down-and-outs?

Living in the country is due to a state of mind inbred in a man, just as is living in a city. It is no more logical to say that country living is the natural state for all men than to say that matrimony is the natural state for all men.



There is a tradition of the city and a tradition of the country.

Men are by nature gregarious, else there could be no political parties or fashions of living and clothes. We follow the leader—but we follow according to the tradition that has been born and bred in us.

The tradition of the city is the crowd—the crowd buildings, the crowd streets, the crowd life, swayed by leaders, herded by policemen and penned in by walls and near horizons.

The tradition of the country is the individual—the individual house, the individual life, made so by environment. Its tradition is the tradition of the farm.

The farm has always represented an independent unit. It was sufficient unto itself. The timber and boards that framed and sheathed its house came from the woods nearby. Food was from the land thereabout. Water was drawn from a well in the dooryard. The farmer went to original sources; he had no dealings with the middleman, upon whom his urban brother must depend.

The man who goes back to the land, the man who buys into bondage a ramshackle old farmhouse and restores it to a state of livableness and revives the fallow fields is simply retiring from the crowd, where all things are done for him, to the place where he must do for himself, where he is to be a separate unit, a pronounced individual.



The crowd is not the sum of its parts. Its strength and inspiration and patience are the strength and inspiration and patience a leader can instill into it. What the farmer is on his twenty acres, the leader is in his twenty thousand followers. Both are pronounced individuals. Nor can either be said to have chosen the easier part, for, whereas the farmer in his solitariness must

reckon with the vagaries of a Nature at once benign and malevolent, the leader must reckon with the sudden and unaccountable vagaries of the mob.

He who is born with the tradition of the crowd in his veins may as well stay with the crowd, if he values his peace of mind; and in like manner should the man of the farm tradition return to the farm if he would know happiness. Questions of ill health or bad financial management do not enter into the matter. It is a problem of temperament. Some of us are born sons of Antæus, and so long as we can touch Mother Earth we are invincible.



Between the man who goes back to the farm merely to till its fields and he who goes back to restore its house to an olden seemliness lies a mighty distinction. The one is a workman, a holder of the plow handles from which he dare not look back; the other an artist, drawing on both past and present that he may consummate in his work the semblance of an ideal. And restoring a farmhouse is an ideal work. It brings into an old place a new order, it repeoples deserted rooms, sets the echoes of human voices ringing down drear halls, swarms time-chilled hearths, and gently imprisons in the staunch fabric of beams and boards the elusive spirit of the great out-of-doors.

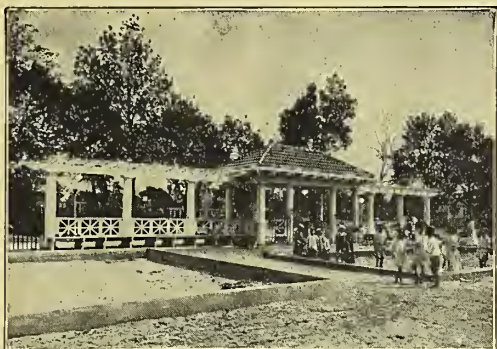
Now the great out-of-doors knows naught of fashion or convenience; it knows only certain fixed laws being relentlessly carried on to realization. Nature is inexorable, binding, in her arbitrariness. The wind bloweth where it listeth. In the country man is subject unto that tradition; in the city, quite the opposite.

The city house keeps the mob out, its life changes with the whim of fashion. The chairs we love to-day our children will consider bad taste to-morrow. The spirit of the changing, shifting mob is the spirit of the cosmopolite. But he who lives in the country strives to maintain that which a previous generation found good. He follows the fixed law of the out-of-doors. If he chooses any other course, his house will look nothing more than an anomaly grafted onto an anachronism. He must, perforce, restore.



It is perhaps because there is ultimate rest and satisfaction in the return to old ways and old laws that men find the country restorative to health and spirit. There is the sameness, the dependability, the regularity of crop growth and harvest. There is something rock-bottom about it all. Whereas even the most hardened man of the city streets recognizes the ephemerality of the life, the flow and flux that finds him here to-day and there to-morrow—one of a crowd.

For the countryman there is, moreover, the openness, the bigness, the space for him to roam about; horizons are far. The policeless roads carry his care-free feet whither they will and his mind roves luxuriantly through the kingdoms of the world. He becomes friend to the picaresque elements of Nature: comrade to the wastrel birds and all the untamed things that creep and run and fly. He is brother, as Mr. Petulengro of *Lavengro* would have it, to the day and night—both sweet things; to the sun, moon and stars—all sweet things; likewise, to the wind on the heath.



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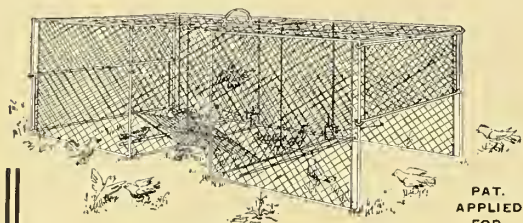
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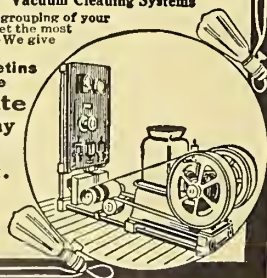
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The House an Artist Built for Himself

(Continued from page 24)

stone fireplace. He started with the head of the boy with its soft cream coloring. Then he felt a need of color contrast and put the reddish brown vase behind it. The small vase to the left is for contrast in dimensions, to set a scale, as it were. Then, again and again, he puts in some glass. He likes its translucent quality against the opaque. Beside the boy he used the glass jar with the golden buttercups and the slender pale stems, and then again between the brass samovar and the dull black metal vase another bit of glassware. It was this same feeling that prompted him to put the glass lamp beside the Victory. He likes things scattered about. The clutter of magazines beside the lamp is put there purposely. He likes things jumbled, and there is such a thing as knowing how to jumble. The interesting cabinet on the studio mantel shelf is, by the way, a present from Alonzo Kimball. We asked Mr. Foster to arrange some still life about the detail of the fan-topped door to make it an interesting composition in the photograph. It was delightful to see how spontaneously he placed the round tray with the buttercup jar to balance the samovars and the green jar. There was one color bit that Mr. Foster enjoyed immensely, and that was the russet-yellow of the grapefruits on the gate-legged table beneath the orange silk lining of the hanging lamp and against the soft green of the sofa. It is an appreciation of just such things that is worth its weight in gold in the furnishing of an interior, and yet it is a something that we all can cultivate and embody in our own surroundings.

Mr. Foster is just starting work on his grounds. The land is very sandy. Up to now the water problem has been serious, but Mr. Foster is putting up a wooden windmill that will not only add greatly to the picturesqueness of the place, but will solve the problem of water for the gardens. This spring Mr. Foster has had a great deal of construction work done in putting up brick piers along the boundary lines, in edging the borders about the house with eight-inch brick walls, and in building six low-walled garden beds. One of these is on the north side of the house. The five others are on the south on either side of the pergola and will hereafter be surrounded by more pergolas and by pools. Between the brick piers along the boundary lines there are vertical and horizontal rough timbers covered with honeysuckle vines. Inside of these are high shrubby plantings, the idea being to have a growth that will give absolute privacy to the grounds and seclude them from the road. The first plantings in the front are of the native barberry, shrubs that are suited so perfectly to the soil.

The Art of Taking Cuttings

(Continued from page 29)

needful to procure a healthy shoot; with hard-wooded and shrubby examples the cutting should be formed of a young but a moderately ripened portion. Some plants strike best when they are in a certain degree of ripeness, and actual experience is the only way in which these points can be discovered.

It is well to leave the foliage on the cuttings. Leaves near the lower portion of the shoot may be gently pulled away, though care must be exercised in order to avoid injuring the buds at the bases of the stalks.

The soil in which cuttings are placed should always be light and sandy. It is well to sterilize it by baking, or pouring boiling water over it before use. This kills the germs of mould, which will often play havoc with delicate subjects. It is an excellent rule to allow for a layer of pure sand on the top of the soil in which the cuttings are placed. This helps to keep the shoot in place and makes it easy for the first roots to start. The end of the cutting should just project into the actual soil. Pots, pans or boxes are all suitable for the starting of cuttings, and these are strongly to be recommended even where the process of striking is being carried on out of doors. It is not always easy to manage cuttings in the open border. Where heat is available it may be borne in mind that nearly all soft-wooded plants root more freely under the influence of a little bottom heat. Wherever the foliage is of a delicate nature, or of such a character that it will wilt quickly, some means of checking transpiration must be adopted. The best plan is to cover with bell glasses, old jars, or tumblers, or, in the case of boxes and pans, sheets of glass. Most cuttings, especially of the soft-wooded kind, root more freely if they are rather closely confined. As soon as they have actually secured a hold, however, it is important to give them a shift on, as will be explained later. It is well to avoid crowding too many cuttings into one receptacle. Where a pot is being used plant the cuttings around the outside, as shown in the accompanying photograph. Keep a sharp lookout for dead or withered foliage; this must be removed at once, as it is likely to breed mould. Some cuttings will take a long time to root, and this is the case with many shrubs. Never despair so long as the foliage appears to be fresh.

To secure the best results some plants should be treated in rather a special way. Thus it is a good plan with roses always to arrange that the end of the cutting has a "heel" on it. A glance at the picture accompanying this article will show the meaning of the phrase. Some plants, like begonias and gloxinias, are readily propagated (and indeed many of the best specimens are produced in this way)

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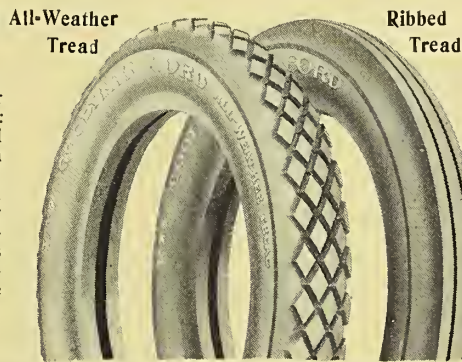
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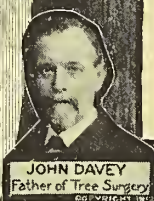
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Davey Tree Surgeons

simply sticking into the soil some of the leaves. Tubers form readily on the ends of the stalks. Now and again it is not always desirable to increase a plant by means of wholly detached cuttings. Then layering should be adopted. In this plan a portion of the stalk of the plant is pinned down under the soil. Cut the stem half way through below a bud, and peg down this portion into the soil surrounding the plant. The practice is commonly followed with good results in the case of carnations. That it is not always necessary to make an incision is well illustrated in the case of strawberries, where the simple pinning of the shoot to the soil results in the formation of a new plant. A curious mode of treatment is often adopted in the case of pot plants which have become rather drawn up or "leggy," as the gardener says. Here the stem is cut half way through at a suitable position just below a bud. Then a pot which has been divided into two parts by means of a hammer and chisel is filled with soil or fiber and fastened round the cut portion. The process is indicated in a picture. When the cutting starts to root the stem is simply severed just below the pot, and in this way a fresh plant is established. This treatment is adopted in the case of rubber and other pot plants with great success. A few plants, such as myrtles, fuchsias, veronicas (shrubby kinds) and *Tradescantias* root with the greatest freedom in bottles of water. Root cuttings are not very commonly employed, although it may be borne in mind that wherever a bud is present on a root a fresh plant can be formed.

As soon as the cuttings have started to make roots it is highly important to lend the plants a hand. Here a good deal of care should be exercised, as the roots are easily damaged and the little plant will receive a serious setback unless the transplanting is carried out properly. On the whole, the best plan is to take a thin slip of wood, such as a label, and push this right under the little plant, finally gently lifting it up in such a way that the soil round the roots is taken up too. Then pot off in the usual manner. Many plants which have been cuttings start to grow up very rapidly after transplanting, and it is desirable to check this. By nipping off the top shoots lateral development will be encouraged. In many cases the shoots can be used for a further supply of cuttings where increase is again desired.

Old Boxwood in New Gardens

(Continued from page 28)

which owe their existence to-day largely to their boxwood. One of the most famous, perhaps, is the Ferrell garden at La Grange, Ga., which originally covered thirty acres. Wonderful box-bordered walks and great, round shrubs, clipped in formal fashion, are the particular pride of this lovely old garden. There is no

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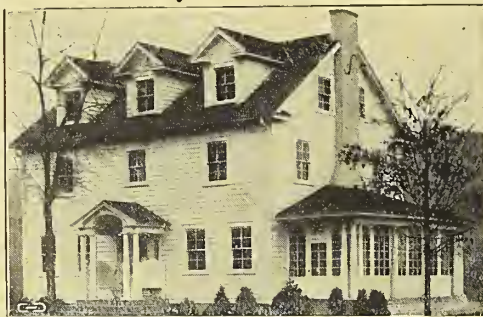
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In moving antique boxwood an expert should always be employed. The secret of moving it is to lift it in such a way that all the roots remain undisturbed in their original soil. In box-bushes a hundred years old it has been found that the active roots, instead of going straight down as they do for the first twenty-five or thirty-five years, run out horizontally four or five inches under ground. The only way to locate these roots is to dig a hole about six feet from the outer edge of the bush to a depth of, say, eight feet and then to run a tunnel under the bush, removing the dirt by hand from beneath. When the bush is lifted a board may be run under it so that the soil will not fall away from the roots. It is sometimes necessary to take as much as eight feet of soil with a bush. The proper preparation of the bed to which the bush is to be transplanted is of the utmost importance. Boxwood grows best in a light, loamy soil where the drainage is good. The ground should therefore be carefully prepared with six or eight inches of sand for drainage and with about eight inches of rich compost of sand and manure on top. A foot of rich soil should also be filled in around the roots. Box can be transplanted successfully from March to November.

Arts and Crafts in the Home of Good Taste

(Continued from page 14)

should be mentioned the Mercer tiles and the very effective combination with concrete. Many beautiful things are produced in individual studios, sometimes by craftsmen with assistants and pupils. Silverware from Baltimore; from Chicago and Boston articles in brass and copper. So we begin to have characteristic work from here and there able to stand with the world's former productions, each in its own field. An arts and crafts exhibition room can show almost any material and every craft; metal, woodcarving, china decoration, pottery, glass, architectural brasses, textile weavings or printings—an endless array. And all of these are but as specimen copies from the artists: the true method is for the home-makers to meet the craftsmen and that they should together carry out such results as are suitable and beautiful in the special place and use and needs and pleasures of the family.

From the foregoing, it is plain that a home is a composite thing, for which all members of the family are in their degree responsible, and that it rests upon certain conditions. They who must live in a hired apartment are obviously at a disadvantage, for the true home can hardly be conceived without a base upon the earth. Indeed, there have been craftsmen of note who have announced just this: "The problem of the land and the problem of arts and



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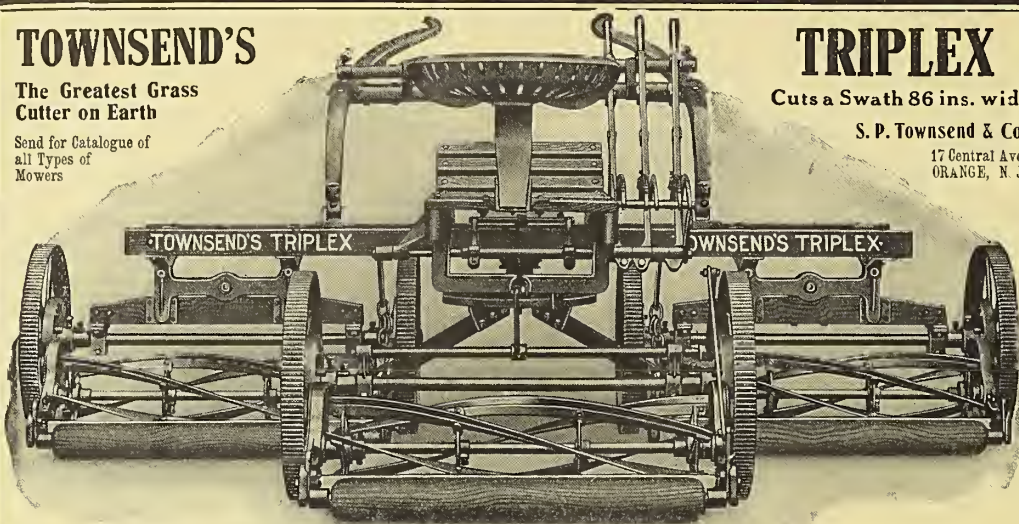
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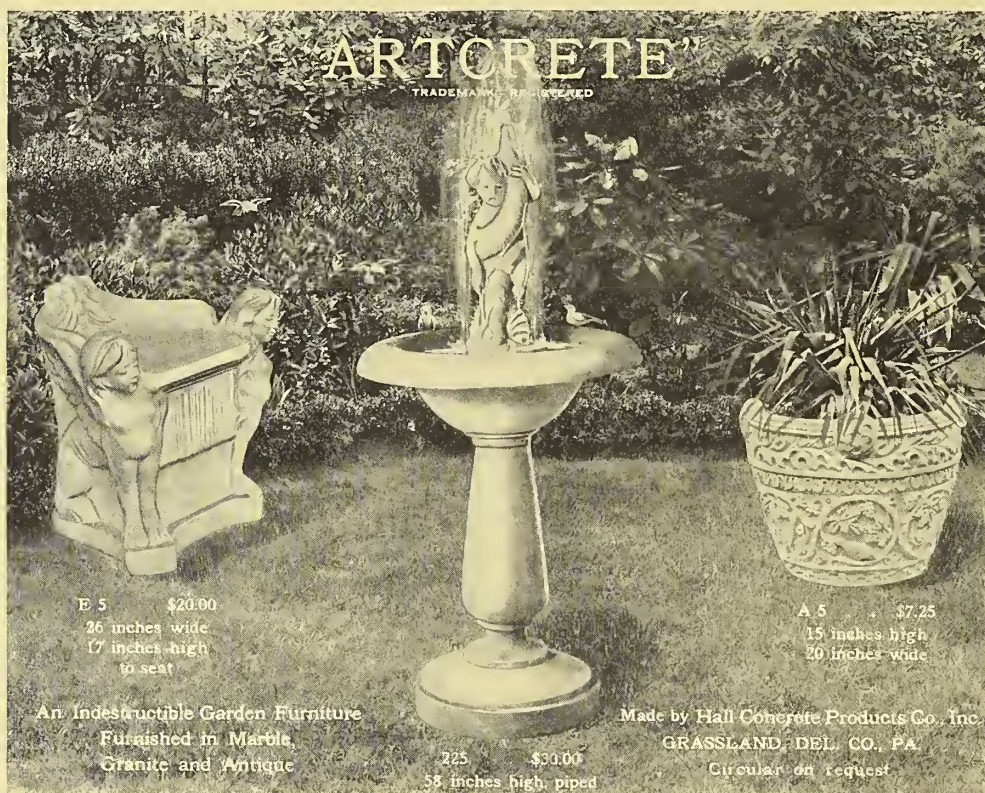
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crafts is one and the same." From an entirely different quarter, and written on another subject, comes matter not inappropriate here. The restlessness of the time is ascribed to the lack of humaneness in our institutions, and especially in our homes, and the writer goes on to say: "Women have been called to account severely by modern novelists for this, but women, after all, are a product, like men, of their time and suit themselves to the conditions in which they find themselves. * * * We are in a new time, and the modern home-spirit must be something appropriate to and welded with the social conditions of our own day." The two modern efforts, domestic science and esthetics, are noticed, but, it is added, "In spite of our sanitary knowledge and our enlarged conveniences and the effort to bring esthetics to bear upon the arrangement of furniture and wall coverings, the modern home too often has an atmosphere of homelessness. It is a gathering place for members of the family and more or less suited to this end." He continues: "Neither household efficiency nor esthetic success will ensure the home spirit." There is no solution offered, though referring to the finer unity in old days. "The life-purpose of religion, the associations of our fellows, are gone, and in their place material benefits that we know not how to use leave us restless, both men and women dissatisfied." And "from our new ordering of life a new faith and a new means of forming human associations must be wrung by a religion and a science of life that can shape our industry to higher ends."

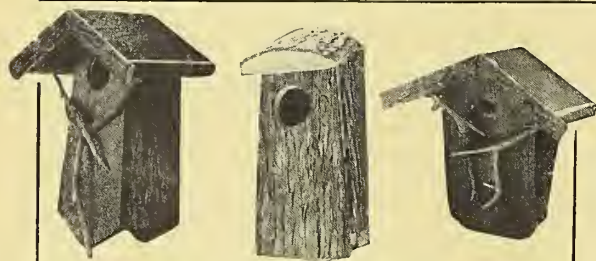
My Moonlight Garden

(Continued from page 31)

from adjacent flowers; and in a garden where white reigns it is possible that no varying hues would appear in them.

These, then, are the flowers which have contributed to the success of my moonlight garden. Many others there are, too, which I have not mentioned, but the list I have given is sufficiently long for the garden lover desirous of repeating my novel experiment. They will assuredly add to the pleasure of summer evenings on the porch or lawn. To appreciate the unique effect of such a garden you must see it, and inhale its fragrance. The star-like Yuccas, the white blossoms gently waving amid silvery shadows thrown by the stalks of the taller plants, the blending odors, all combine to make it a veritable garden of dreams.

Like the Persians, who gather before a blooming plant, spread their rugs and sing to the plaintive accompaniment of their lutes, we may at eventide drink in the romantic charm of our moonlit garden as we rest after the cares of a busy day.



No. 21, Blue Bird No. 25, Woodpecker. No. 23, Wren

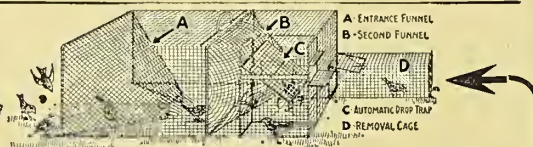
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Planning the Efficient Cellar

(Continued from page 34)

cellar walls may be built of any of the ordinary materials if a non-absorbent quality is chosen. For instance, any stone except soft sandstone may be used, brick or hollow tile, if it is vitrified, well-made concrete blocks or concrete poured in wooden or metal moulds, if the mixture contains enough Portland cement and sand to prevent its being porous. The chief point in making a concrete that is not porous lies in putting in enough Portland cement and sand to fill the chinks in the crushed stone or gravel very thoroughly. The mixture should be one part cement to three parts sand to six parts stone, or for use in a very damp soil, 1 part cement, $2\frac{1}{2}$ sand to 5 of stone.

In making a wall of poured concrete, if a mould is left partially filled over night or longer, so that the concrete sets before the next batch is poured in, a seam will form which will leak, unless care is taken. The surface of the set concrete should be brushed clean and then covered with Portland cement mixed with water before the new batch of concrete is poured in.

Where the ground is very soggy or where only porous materials are available, further waterproofing may be needed. The outside of the walls may be coated with hot tar or with a rich mixture of Portland cement, hydrated lime (5 pounds to 1 bag of cement) and sand, or with one of the several waterproofing compounds on the markets, applied when the wall is clean and dry. The same method may be efficacious on the inside of an old cellar which is damp, if the wall is chipped so that the surface is clean before the application is made.

The expense of these building materials varies widely in different localities. In a gravel soil it is often economical to use poured concrete because the gravel dug from the cellar is used in the mixture. The items of freight and hauling are so considerable that the material nearest at hand is usually cheaper, unless it entails a heavier labor expense. The owner usually needs the expert advice of the architect and the contractor on such points.

In loamy or clay soils the bottom of the foundation wall must go below the lowest penetration of frost to prevent the walls being shaken by the expansion of the earth's freezing beneath them. In gravelly soil the expansion is not noticeable.



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Your Saturday Afternoon Garden

(Continued from page 25)

used. The same method can be used successfully with beans, cucumbers and other tender things. A load or so of marsh hay can be bought in most localities very cheaply, and used for this purpose during September and put over the strawberry bed and perennial onions and spinach for a winter mulch in November.

One of the most important of the garden jobs for August is tending the celery crop; the earliest varieties, if they were planted early and have been well cultivated since, should be ready for the table some time this month. And although the stalks are never of the same crisp, nutty quality as those which have been cured in cold weather, nevertheless a medium quality celery is better than none at all, and naturally every gardener wants to have some to use as soon as possible. As soon as the plants become large enough so that there seems to be a tendency on the part of the stalks to spread out rather than to grow upright, the first step towards blanching, which is known as "handling," should be taken. After cultivating thoroughly between the rows, so that the soil is well loosened up, with the hand hoe or the wheel-hoe, the rows should be hilled; then go over them again, working the soil a little more closely around each plant, so that the stalks will be held together and upright. To complete the blanching, however, still further treatment is necessary; this further blanching may be done with earth, boards or the more modern and convenient method of bleaching by the use of tubes of tough opaque paper, which are placed about each plant. In blanching with earth it will pay, if more than a few dozen plants are grown, to get a regular celery hoe, designed to do quick and efficient work in drawing the soil around the plants. They must be banked on either side high enough, so that nothing is left exposed to the light except the foliage at the top of the stalk. If the work can be done after a rain or after irrigating while the soil is moist it will be very much easier; but the plants should not be disturbed while they are still wet, as this is apt to spread the disease known as celery rust. Where boards are employed they should be used to cover the stalks up to the foliage; one is placed on either side of the row and then some dirt worked up to the bottom to exclude any light which might get underneath. The stalks are held together at the top with broad wire staples or fastened with stout cord twisted around nails near the edge. Only the few plants needed for immediate use should be blanched at one time. Some varieties are much easier to blanch than others, but a week or ten days will usually be sufficient. The new celery bleacher consists of a hinged metal tube, which can be rapidly

clamped about a plant of celery, holding the stalks firmly together. Over this a paper tube is slipped; the metal tube is then drawn out, leaving the plant in a neat, clean casing which may be used over again as soon as the plant so treated is sufficiently blanched. With this any number of plants desired, or the biggest plants, in the row may be bleached at one time.

Celery is blanched in the garden until the first hard frosts. After that the part of the crop designed for winter use is taken up and either stored in trenches or in the cellar and the blanching is accomplished by the method of storing. The stalks which keep the best for winter use are the green variety of celery, such as Giant Pascal, Winter Queen, Evans' Triumph, and so forth, all of which must be blanched, in order to be of good table quality, much more thoroughly than the earlier sorts like Silver Self Blanching, Golden Self Blanching and White Plume. The chief point to observe now in growing the part of the crop wanted for winter is to keep the soil worked up to it sufficiently, so that the stalks will grow in an upright position. When this is done it can easily be packed away in the trenches or boxes for winter storage.

A number of other fall crops require special care in one way or another before they are ready for use. Watch the cauliflowerers carefully, and as soon as the heads are two inches or so in diameter tie up the leaves at the tip so that they will keep white and tender. Cos lettuce should be loosely tied up, in order that the hearts may be of the finest quality. Endive should be blanched by tying up or with two boards placed A-shape over the row a week or so before it is used. A good plan for the small garden is to get a dozen or so 8" pots. By using these over and over again, just as you use the celery bleachers, as described above, a succession of nicely-blanched heads may be had with very little trouble, and the largest ones may be picked out for the earliest use. If the tops are cut out of the Brussels sprouts as soon as the stalks begin to form the strength of the plant will go into the root, rather than into the clump of leaves at the top.

August is likely to be the critical time with the melon crop; the greatest pest is the striped cucumber beetle; he gets them going and coming, as he not only does serious damage himself, but carries with him the germs of the worst melon disease, and lays eggs from which come the small worms which often kill the plants by attacking the roots. If he puts in an appearance a combined insecticide and fungicide spray or dust should be used. But if only a few hills are grown, try knocking the first beetles that appear into a can of kerosene and water with a small paddle. Early in the morning they are usually not very active and can easily be got. Look carefully for them in the half-opened flowers, which are one of their favorite hiding places.



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The vine crops will be making very rapid growth by this time. The ends of the main runners may be pinched off at a length of four to six feet for cucumbers and melons, and six to eight feet for squash and pumpkins, throwing the strength of the plants into the laterals, on which most of the fruit sets. For extra big specimens for exhibition purposes, however, it is best to select one, or, at the most, two fruits on the main stalk, and pinch this off several joints beyond, removing all laterals.

The Possibilities of a Small Water Garden

(Continued from page 17)

lily pads, and flowers that are very similar to yellow poppies. This also being tender must be wintered indoors, where it grows perfectly well if planted in a water-tight receptacle two-thirds filled with earth, having depth enough to allow six inches of water over the earth.

The plant which shall complement the dominant feature of a pool is, of course, a plant of another form entirely; something that shall break the monotony of line and strike a sharp, clear note of quite a different character. Reeds or rushes furnish this form, also the "umbrella" plants—but not so pleasantly, to my mind. Sweet flag is excellent also, the normal all-green form being a better choice than the variegated. One plant of this, which must be brought under its name of *Acorus calamus*, in a small pool near its edge, will need thinning as it spreads. But this is done very easily, for its root stock may be broken apart without injury to the portion of the plant remaining. It grows about two feet high.

A rush with the perfectly awful name of *Scirpus Tabernaemontana zebrina* has a fancy leaf and grows to be from three to four feet high. This is too tall for the smallest pool; but as it is a plant of the grass-like form its grace and a certain delicacy permit its use where a heavier and ranker growth would seem too big. The common cat-tail, which is *Typha latifolia*, is as lovely as anything can be for this purpose of vertical growth, and where there is sufficient space I should by all means utilize this. It grows as high as eight feet, however, which puts it out of the question for a small place.

Submerged plants must always be included in every water planting if the water is to be kept sweet and pure through proper aëration. There is no better oxygenator than the giant water weed—*Anacharis Canadensis gigantea*—although eel grass is a close second. This comes under the name *Vallisneria spiralis*; and a clump of both or of either will be sufficient to start with. They increase rapidly.

On a pool of goodly proportions water lilies will, of course, dominate. On even a very modest little pool they may—by means of just one plant of the small form.



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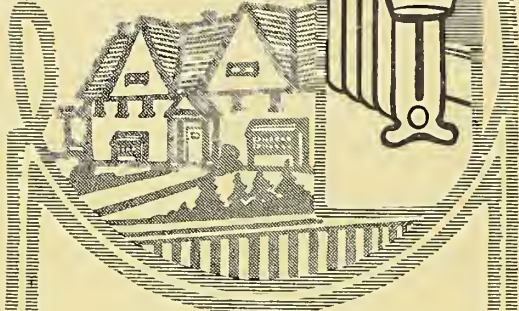
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Sweet flag—a single clump kept well down in size—would be the complement of this; and then I should say that the water hyacinth was about the best choice that could be made for the third element—the minor straggler. It travels about under the impetus of the breeze and is really and truly a vagabond, as a matter of fact, giving the touch of uncertainty that only such can give. Under water both eel grass and water weed—and a pair of goldfish to every tubful of water in quantity. Even the pool that is only a tub should have these.

Planting and care I have left to the last, because what applies to one plant of this class practically applies to all. The soil for aquatics should be rich; they should invariably be fully exposed to the sun; and the water must be *still* water. Moreover, when the pool requires filling it must be done very gently and slowly, that the temperature may not be lowered. The best practice adds each day what is lost by evaporation during the twenty-four hours; no more, no less. And the easiest and best way to add this is in the form of a gentle spray thrown from a fine sprinkler.

If it is possible to get the soil from a pond bottom or from a swamp, by all means do so. Mix this with a third of rotted manure and spread over the pond bottom to the depth of one foot at least. If such natural soil is not available use old sod mixed with a third or more of cow manure and add bone meal in proportion of a pound to a plant (water lily) every spring. Pack the soil well down and cover it with a two-inch layer of coarse sand followed by pebbles. This ensures clear water and a very charming background for the activities of the goldfish.

The hardy lilies which I have listed may stay in the ground all winter, but the water must be drawn off before freezing in all save naturalistic clay-bottom ponds. Put a dressing of leaves in the water's place right up to edge of the basin and cover with boards to keep these in place.

On the pool's margin seeds of water clover—*Marsilia*—may be scattered, or forget-me-nots may be planted close to hide the brim, if it is of cement and shows. It is not necessary in all cases, however, to hide this. Indeed, it is sometimes much better, in a formal design, to leave it uncovered, unless it stands more than two inches above the turf surrounding it.

Efficiency in the Flower Garden

(Continued from page 21)

(Angelica tree), Hydrangea, Smoke Tree, mock orange and the Japanese maples.

For hedges and borders: *Berberis* (Barberry), Boxwood, *Pyrus* (Japan Quince), Privet, *Rosa rugosa*.

Of the above, lilac gives universal satisfaction and has been cultivated during the last decade and developed into wonderful

new varieties, which make a collection of them extremely interesting; forsythia, an old favorite, but always popular; spiraea, one of the healthiest, most dependable and most graceful of all the flowering shrubs; weigela, one that will stand extreme neglect; heather and heath, which are extremely beautiful but particular in their wants, requiring a rather moist soil; the strawberry shrub, with its peculiarly fascinating fragrant and unique flowers; the hardy hydrangeas, which soon make themselves as permanent a feature of the place as the front gate; boxwood, for neat, trim, formal little edgings about the garden; privet, for a tall, dense hedge to give you privacy from the public highway; barberry, if you are fortunately situated and so far from the highway that you can afford to be less exclusive; and the rock hardy rugosas, which may be had in several handsome varieties as well as in the plain, more familiar, single white, which will spread of themselves, take care of themselves, and will resist any insects or disease which has yet appeared, making the place beautiful throughout the summer and well into the winter with their large red lips.

The nursery catalogues will give you a great deal of useful information and more numerous and elaborate descriptions of varieties than it would be possible to give here. But the nurseryman, no matter how elaborate he may make his catalogue, cannot do all work for you. You should take the trouble to make a plan, drawn more or less roughly to scale, and figure out accurately what you will need before ordering. You will never get satisfactory results by first making out your list and then trying to get a place to put them after they arrive. Another mistake which the beginner is very likely to make is to want to try "one of each" of everything which he can afford to get. The results of following this policy will be as disastrous in hedge gardening as in flower gardening. While the best effects cannot be had with shrubs as can often be had with flowers by planting large masses of the same variety, nevertheless in a border of any size it is usually desirable to use several of the same species at least; the varieties may be different, and often should be, because some blooming sooner than the others the flowering season is more continuous. But do not be afraid of getting a monotonous effect by ordering three or six or a dozen of the same shrub, if the grounds are of a fair size. Hedges, of course, should be planted as units, all of the same thing. If terminals, gateways and so forth are wanted of a different height, this can usually be managed by trimming and training.

In planning your shrub plantings there are three general principles which, before all others, should be kept in mind. The first is known as the "open center." Do not scatter either beds or single specimens over the ground. In small places they

should be kept well to the sides and back. It is always safe to aim to have as great an unbroken stretch of lawn as possible; then, if the flower beds and borders are kept near the walks and drives or about the house or just in front of the shrub borders, which should be along the boundary line, you will be able to make the most of the material at your disposal.

The second is, in planting the mixed shrubbery border, avoid straight lines; the outer edge of the bed should resemble a seacoast in miniature, with points, capes and peninsulas jutting out into the lawn. The taller shrubs should, of course, be kept at the back and the shorter ones in the foreground of the bed.

The third is to maintain natural vistas, or to create artificial ones which will look natural. Even on the small place, where there is no mountain or valley or lake that must not be shut off by the shrubbery plantings, there is usually a good deal of choice as to outlook which should be preserved, and the things which should be hidden from sight. It is almost always desirable to get the effect of spaciousness. The efficiency shown in your handling of shrubs will depend to a great extent upon how well you succeed in doing this. Tall background shrubs planted thickly along the boundaries give an effect from the inside of "something beyond." A turn at the end of an arbor or vista, though it may be but a dense shrub or two against a blank wall, gives the impression that is not the end, but that it leads somewhere else.

On the very small place, or some particular part of the large place, it is often desirable to accomplish just the opposite result, to create the effect of seclusion, aloofness and safe sanctuary from the madding crowd. But when that is attempted it should be intentional and complete. No vista should open out upon any immediate landscape; the privacy aimed at should be without a peakhole. Such gardens are often the most delightful; in them one seems to become more intimate with the carefully tended flowers, and the birds—for birds will always find such a garden and appropriate its beauties as naturally as they take to the newly erected birdhouse. And shrubs must be depended upon for the framework of the secluded garden. Walls? A wall may be but a foot and a half thick; and one always has the feeling that one's good neighbor's laundry is hanging out the wash—and listening for any stray bits of conversation—just over it. But the thicket border of shrubs, for all one can tell from the inside of it, may be the border of a trackless wood, a mile from the nearest neighbor, and quiet enough for you to catch through the leaves an occasional glimpse of Pan himself.

(Continued on page 2)

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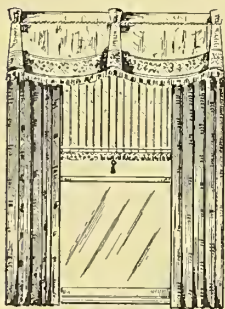
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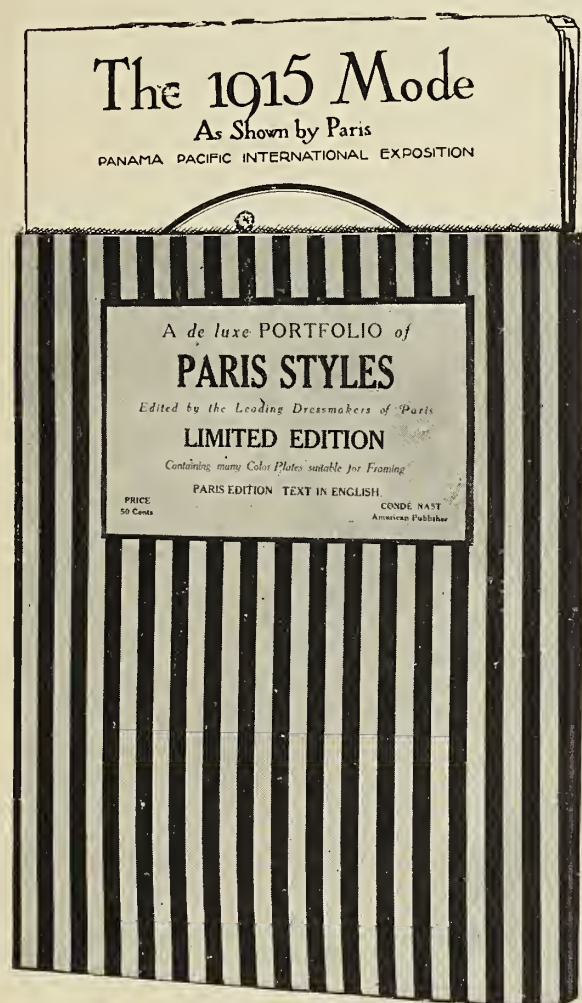
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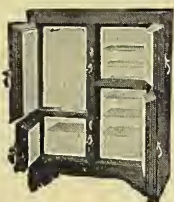
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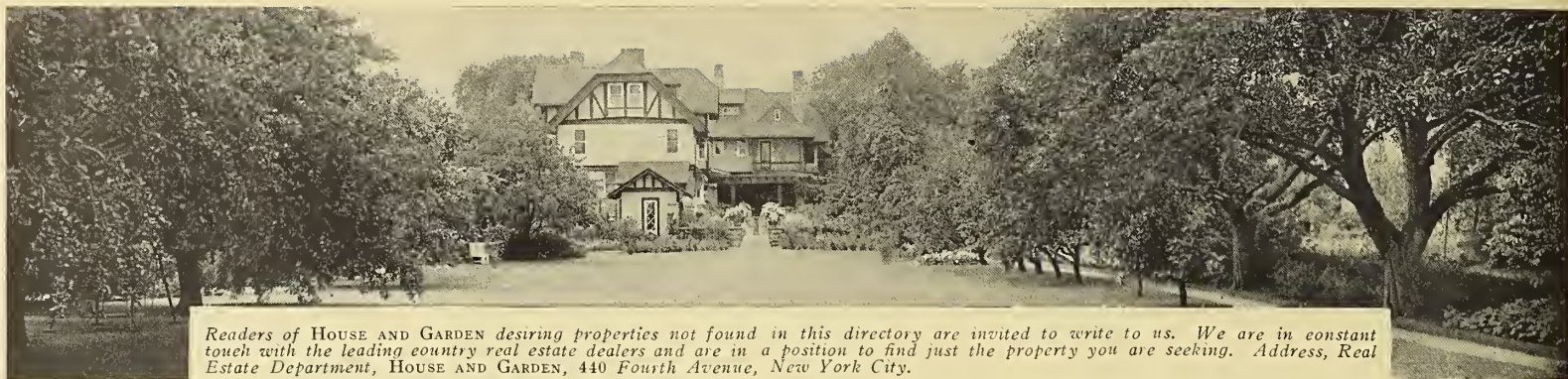
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Arranging Your Flowers

WHATEVER receptacles are chosen to hold flowers, they should be tall enough to accommodate the stems comfortably, and a general rule may be observed that low-growing blossoms are best used in low bowls, and those growing high, as on trellises, are best placed in tall jars. To prevent the unpleasant tight and crowded effect so often seen when flowers are carelessly thrust into any jar at hand, each flower should be placed with its fellows separately and allowed to take its natural curve. Flowers are like children—they need room to breathe and expand, and each blossom should stand out as much as possible by itself, since no two of them are alike, and each has its individual beauty. The leaves of the plant should also be permitted to twine and droop as they will; for any forcing of the stems or leaves is unnatural, and therefore ugly in contrast with their own natural lines.

Sugar bowls are excellent holders for flowers, especially the silver ones with handles on either side; for silver will stand almost any combination of color, even though the more delicate shades of greys, blues, light pinks and lavender make the most effective contrast. White roses in a silver holder are remarkable for their beauty. Glass bowls and vases are admirable for the delicate-stemmed buds and blossoms, as the leaves and stems, showing through the glass like a mirrored reflection, are particularly natural and pleasing. Coarse, thick-stemmed flowers, however, should never be placed in glass receptacles, as the stems are too rank and the effect distasteful; nor should flowers that discolor the water be used in glass vases, since muddy, brown liquid is displeasing, no matter what the beauty of the flower above. Pewter and brass jars can take a heavier flower, and produce their best effect in the simpler shapes of jars and vases. Old-fashioned spoon-holders, either silver or glass, are good holders, since they are the right shape and height, and will carry any colored, long-stemmed flower well.

Flowers are intimate things, each having its own character and type. Those used for hall decorations should be in keeping with the character and furnishings of the particular hall in which they are used. Many persons prefer to have

their hall of a formal character, and for such a stately decoration would be several long-stemmed sprays of snapdragon in shades of yellow and magenta, or a certain odd tint of purple placed in a tall, slender brass jar with a rounding bottom and a tumbling Japanese dragon at the neck. Such a vase should hold a few tall, white and yellow daisies, or a single rose spray; but for hall decoration, flowers should be rather large. In the autumn several high sprays of red and yellow leaves could be effectively arranged. For a small hall of more intimate character, a cluster of red and yellow nasturtiums in a low, wide-mouthed jar gives a homelike feeling, and for a very tiny vestibule several nodding poppies in a candlestick glass vase give an effect that is truly exquisite.

Flower decorations for a dining-room should harmonize with the color of the table appointments. A single, large, flat bowl of sweet peas, if they go well with the general color effect, or a large jar of yellow and red nasturtiums, if the dining-room has a color effect of brown, yellow or tan, will be not merely effective, but it is simple and dignified. For a bedroom, the smaller, more intimate varieties of flowers are in place—a cluster of violets in a glass bowl, a single rose or carnation in a slender vase, a flat dish of pansies or a spray of light-yellow nasturtiums. When placed on the dressing-table these flowers give a bedroom a charm distinctively its own.

Decanters are charming for a single flower, and especially so for roses. Pansies are delightful in one of the little glass baskets used for the purpose, if they are properly cut. To pick them so as to give the best result, do not clip the flowers separately, but take both flower and leaves—almost as much as a plant slip—and place the leaves at the base of the flowers with the flower stems rising high above. If picked this way and placed in a pale-yellow or iridescent glass bowl the colors blend charmingly and the flowers seem as if springing from their natural green bed. Black, purple and yellow pansies form a good contrast, and if you give them plenty of room, each tiny velvet face will nod smilingly, as if just waiting for a little friendly gossip.

A copper jar or bowl is a difficult thing as a flower holder, since copper takes the color out of any flower not brilliant enough to vie with it. Yellow is its complementary shade, but red, unless skillfully combined with yellow tones, should not be used. Brass and pewter vases or bowls are good for the heavier flowers, such as snapdragon and golden glow, and a charming arrangement for a tea table or taboret is a few yellow coreopsis and ragged, blue sailors in a light-green vase about six inches high, with a lip top and an inlay of silver.



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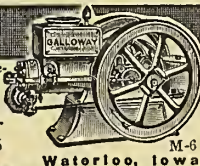
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Distemper and Its Treatment

SECOND only to mange, distemper is perhaps the best-known disease, by name, of any to which dogs are susceptible. It is a very common ailment, attacking dogs of all ages, and yet its proper treatment is often neglected or even unknown by the average dog owner. When once it takes hold it is quite sure to run its natural course, but a few simple, sensible remedies and precautions will generally swing the balance from the danger side to that of comparative safety.

Distemper is a catarrhal, feverish disease which affects the entire mucous membrane, especially that of the head and air passages. First, there is noticeable a dull appearance of the eyes, a sluggishness in demeanor, and a lack of appetite. Soon a dry cough begins, fever is apparent, there is a discharge from the eyes and nose, and the dog sneezes frequently. A rash breaks out on his abdomen and the insides of his legs, and in some cases fits and partial paralysis occur. Any or all of these symptoms may be present, depending on the individual case.

In general, distemper treatment is simple. The dog's entire digestive system must be kept active, he should be toned up by a generous, nourishing diet, and his quarters kept scrupulously clean, dry and comfortable. Conditioning medicines are often efficacious, and do not fail to cheer and encourage the dog by word and hand. Distemper is strongly depressing to the dog it attacks, and more than a little good will result from helping him combat it mentally as well as physically. Needless to say, the treatment should commence as soon as you even suspect the presence of the disease.

As far as preventing distemper is concerned, there appears to be no sure course to pursue. It more often attacks young dogs than old ones, and is much more apt to appear where a number of dogs are kept than where there are only one or two leading lives more or less isolated from their kind. It is evidently contagious, and many authorities assert it can be self-generated. Probably the best preventive is to maintain the dog's health at top notch, and keep him away from other kennels that may be infected.

It is generally believed that once a dog has had, and recovered from, an attack of distemper he is immune. Such, indeed, is usually the case, for the disease generally makes only one attempt on the individual's life. It is well, therefore, in purchasing a dog, to ascertain whether or not he has "had it."

Distemper is highly uncertain in the severity with which it attacks different dogs, and in the success with which they are able to combat it. Many a strong, robust dog will succumb where the apparently more delicately constituted, nervous one will survive. Much of this vari-



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ation, doubtless, is caused by the severity of the attack, but it can hardly be denied that the temperament of the individual dog has a good deal to do with the outcome of the case.

The after-effects of distemper may be almost as bad as the disease itself. There is no space here to go into them in detail, but mention may be made of chorea, as that often follows severe attacks. This is a nervous disease which causes the dog to twitch and jerk spasmodically. There seems to be no sure cure for it, though sometimes it is outgrown.

R. S. LEMMON.

The September Shows

September 13 to 16.—Spokane Kennel Club (License), at Spokane, Wash. Geo. P. Larsen, Secretary. Entries close —.

September 14.—Lenox Dog Show Association, at Lenox, Mass. F. S. Delafield, Secretary. Entries close —.

September 14 to 17.—Kentucky State Fair Dog Show, at Louisville, Ky. H. M. Wood, Superintendent. Entries close —.

September 15 and 16.—New Bedford District Kennel Club (License), at Dartmouth, Mass. J. E. Horsfield, Secretary. Entries close —.

September 15 to 17.—New York State Fair Kennel Association, at Syracuse, N. Y. George F. Foley, Lansdowne, Pa., Superintendent. Entries close September 1.

September 16 and 17.—Hampden County Fair Association (License), at Holyoke, Mass. David H. Young, Secretary. Entries close —.

September 18.—Western French Bulldog Club Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.

September 18.—Western Boston Terrier Club Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.

September 18.—Bulldog Breeders' Association of America Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.

September 18.—Chicago Collie Club Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.

September 18.—Associated Specialty Club, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.

September 22 and 23.—Asbury Park Kennel Club, at the Beach Casino, Asbury Park, Lansdowne, Pa. Entries close September 8.



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Hill went out blackberrying last Monday morning, and in attempting to jump over a creek slipped and fell, breaking his right leg. He lay there all day. In the evening a heavy storm broke, and the stream beside which the old man had fallen became swollen. Don, a large collie, dragged him to high ground.

Since then the man, with the aid of the dog, had dragged himself almost two miles from the spot where the accident occurred.

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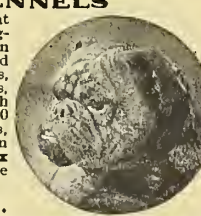
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Poultry Work for September

IT is not pleasant to begin thinking about winter again, but the wise poultry keeper is forehanded, as the farmers say, and in September makes preparations for the months just ahead. He gives his poultry houses a thorough cleaning, for one thing, spraying the walls with kerosene to which a little carbolic acid has been added, and paints the perches and nesting boxes with carbolineum or some similar preparation which will banish the red mites for three or four months at least. This is by all means the easiest way to win freedom from insect pests—and no flock will thrive if infested with vermin.


If there are glass windows they should be washed, and if muslin curtains are used they should be thoroughly cleaned. In point of fact, it is better to renew the curtains, for they quickly get clogged with dust and then admit little more air than a board. When the house has a dirt floor a new layer of sand will be required, and it is well to haul it now, before the fall rains set in. Then the sand will be perfectly dry when it goes onto the floor. If all this renovation work is put through in September the houses will be ready for the pullets by the first of October, which is the proper date for installing them in their permanent winter quarters.

Some of the early-hatched pullets may begin laying this month, but performances of that character are not to be encouraged, as these extra-early eggs are usually very small. By the end of next month, however, laying on the part of the pullets should be well under way.

While the pullets which are to be used for laying may be yarded from now on, if deemed desirable, it is well to give as wide range as possible to such birds as may have been kept over for breeding purposes. It is better if they do not begin laying until the first of the year, but they should have every chance to build up rugged bodies and strong physiques.

Sometimes people who move into the suburbs or the country at this season are able to pick up well matured pullets at \$1.50 or less apiece, at which price they can well afford to buy them, making sure, however, that the birds are in a healthy condition and not suffering from roup. Pullets bought in this way should be thoroughly dusted with insect powder before they are placed in the houses, though many poultry keepers are not as particular in the matter of suppressing the lice nuisance as they ought to be.

A uniform flock of well-bred birds is much more satisfactory to the eye than a mixed flock, yet the amateur should not hesitate to buy a mixed lot of pullets for the winter's laying if nothing better is offered. Crosses sometimes lay remarkably well, but they should not be used to



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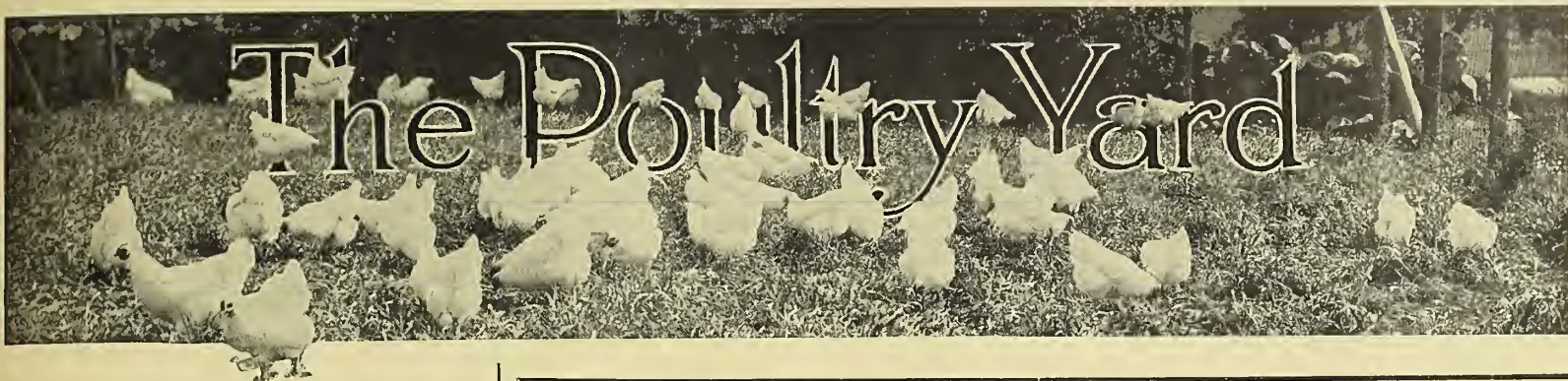
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breed from under any circumstances. Some people think it pays to keep small flocks of two distinct breeds, crosses from them being used for egg production. Cornish fowls, for example, crossed with Plymouth Rocks make good layers as well as excellent table birds, but it is a great mistake to breed from such nondescript fowls.

People who live where but very little space is available may adopt the plan of using no-yard houses. Such houses have very large window spaces covered only in very bad weather and the occupants are not allowed out from the time they are purchased in the fall until they are sold alive the next summer. Hens confined as closely as this are not in condition to breed from, but they lay well through the winter and are easy to care for. No male bird should be kept with them, partly for the sake of the neighbors and partly because he is quite unnecessary. This no-yard plan has been followed even on plants where there are several thousand birds, but it is important to have a deep litter for the fowls to scratch in and to keep them busy hunting for their grain.

Sometimes the chickens are very slow learning to roost and persist in crowding into the corners. This is likely to be especially true of the late-hatched chickens. When a considerable number of chickens crowd in this manner those which compose the inside layers are pretty certain to get very much heated, and it is not at all unusual for colds to appear, often running through a whole flock in a few days, and not infrequently developing into roup, which may result in a heavy loss. It may be necessary to put the chickens on the roost by hand several nights in succession, but the introduction of one or two hens or older pullets may be sufficient, as the youngsters will learn from them. If signs of colds are seen, enough permanganate of potash from the drug store should be added to the drinking water each day to give it a light pink tint. Birds with bad colds are best removed to separate quarters.

Considerable coaxing may be needed to keep up the egg supply from the old hens, which must be depended upon until the pullets begin to lay. Many times it helps to cut down the scratch feed somewhat.

"Homestead" Silver Campines

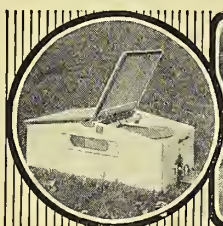
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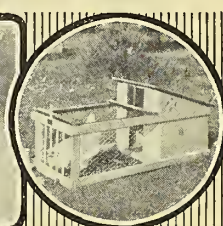
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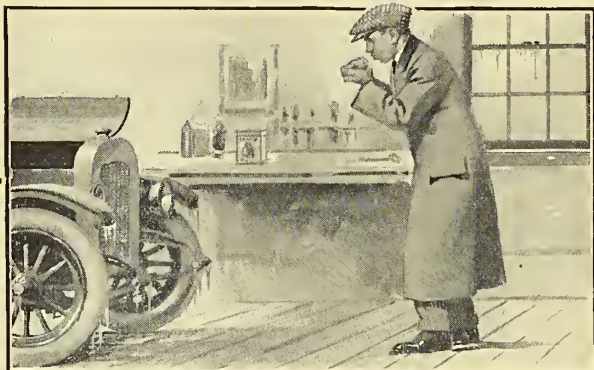
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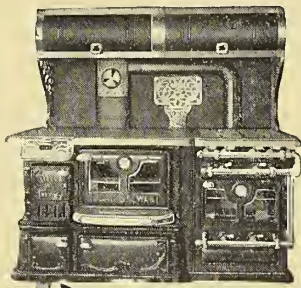
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Ash-chute to Cellar

SEPTEMBER, 1915
VOL. XXVIII, No. 3

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"THE HOUSE WITH THE BLUE BLINDS"

Thus Electus D. Litchfield, architect, names his recently completed house which crowns a valley head, facing the Sound at New Canaan, Conn. Painted white and with soft old green blue blinds, it is typically New England in character, full of old-fashioned furniture and old-time details of construction and finish



House & Garden

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VOL. XXVIII—No. 3

SEPTEMBER, 1915

A Good Country Club for the Small Town

ONE of the most interesting phases of modern American life is the country club. It has formed the substance for many articles and I shall not dwell on its familiar features here, but I do want to call attention to a type of house which is ideal for small communities to follow when planning a country club which must be built on modest lines.

Many an American town of five thousand inhabitants boasts of its country club and many more would do so if they were not afraid of the expense involved. To be sure, it costs money to keep up good golf links, but if one is not particular plenty of fun and exercise—which is the main thing, after

THE RIVER VALLEY CLUB NEAR LOUISVILLE, KY.
—A TYPE THAT SATISFIED ALL THE REQUIREMENTS OF A SMALL COMMUNITY—DECORATION BY COOPERATION—A PAYING \$10,000 INVESTMENT

WILLIAM B. POWELL



all—may be found on only fair links. On the other hand, there are plenty of other outdoor sports for a country club which do not require much money for their upkeep—tennis, archery, boating, and, in winter, skating and tobogganing.

As the center of the community's social life, the modern country club must have facilities for dances, dinner parties, etc. So the club house itself is often an obstacle in the way of a new country club. Many persons have an idea that a country club must necessarily be a huge building like the Chevy Chase Club of Washington, the Piping Rock Club on Long Island or one of the many elaborate clubs which are found around every large



With the exception of the kitchen, pantries, etc., the first floor is one big room. In this white paint and chintz are the main decorative factors. The floor is finished for dancing and covered with a light woven rug of neutral tones



The river side of the lounge is mostly windows that command the view. Hangings at these windows and at the doors have been made moisture proof with shellac. The wicker chairs are painted black and upholstered in black fabric, on which are sewed designs from the chintz



A like simplicity in decoration prevails upstairs. Here can be noticed the lighting fixtures which were made by one of the members from oval-shaped tin plates. Painted white and stenciled with a design taken from the chintz, they are both novel and attractive

city. Too many clubs have groaned for years under the taxes due to the over-ambitious aims of its architects.

Just because a club house must be built economically does not mean that it must be unattractive. I have seen so many of these small country clubs which could be made much more attractive if only a little taste—not money—had been employed. The English have learned the secret of attractive club houses. You can see them all along their beloved Thames, and the building which I am describing as ideal for America resembles a Thames club house in many ways.

It is called the River Valley Club and is on the Ohio River about seven miles out of Louisville, Ky.—only two miles from the Louisville Country Club, which is not on the river. A great many members of this little club are also members of the big club. They wanted, first of all, a club where they could indulge in water sports—but they also wanted a place that would be more cozy and informal.

Looking at the building from the road you would hardly recognize it as a club. It is, of course, quite small and the style is not one that one usually associates with clubs. The view of the exterior shown here was taken shortly after it was completed, so it looks a trifle bare. You can readily imagine what an attractive picture it will present in summer with bright flower boxes and awnings against the white clapboard and green shutters.

The first floor is entirely one big room, with the exception of the kitchen, pantry, etc. The room is shaped like a right angle, one side being almost all windows overlooking the river.

The secret of the club's interior attractiveness is the fact that its decorative scheme has been carried out with the utmost simplicity. There is no jarring note in the way of an ornate clock, heavy picture or any one of the many things which a poor decorator might have allowed to be introduced.

White paint and chintz are the main factors of decoration. The walls, rafters, ceiling and woodwork of the main room are painted white, or, I might better say, ivory. The floor is finished for dancing and on it are light, woven rugs in a neutral shade so as not to detract from the brilliant coloring of the chintz hangings and upholstery.

The chintz has a black background on which is a profusion of bright flowers and gorgeous birds. Except for the two large couches before the fireplace, the furniture is wicker or else plain painted wood of graceful lines.

The wicker chairs are strikingly upholstered in broad black and white stripes. There are many round pillows made in the bright colors which predominate in the chintz. Flower pots and the lighting fixtures take care of the necessary coloring.

For Saturday night dinners and for parties where many are



From the club windows a long stretch of the Ohio can be seen—a view which makes the location priceless



The grill and card room has been fitted up downstairs, from the windows of which can be seen the view shown above



Looking at the building from the road you would scarcely recognize it as a club. It is small, and the architecture is not the usual club style, but is sufficiently commodious and complete to answer the needs of a small community



The main factor in construction expense was shoring up the foundations, as the lot was on the edge of a steep hillside. It gave, however, a diversity of levels to the rooms and added interest to the interior

to be cared for, people are seated at two long tables in L shape, which fit in with the informal atmosphere of the whole club. The large rugs and simple furniture can be very easily eliminated when the room is to be made ready for dancing.

Below this room and built on the river bank are the locker rooms and grill room. The latter is a very small but exceedingly attractive and cheery place. Its very smallness assures its success as a place where informality and good fellowship reign supreme.

From the doors and windows of the grill room you get a fine view of the river. Flower pots and curtain borders of red, in designs suggestive of boating, add color to the room—not forgetting the bright tiling of the same shade.

The second floor includes a card room, ladies' dressing-room and servant quarters. The card room has much the same style of decoration as the large room on the ground floor. Different chintz has been used—this time the background itself is bright.

To keep the window and door hangings proof against moisture from the river, the chintz is coated with a thin varnish or shellac. Of course, it had to be folded in stiff plaits, but this treatment does not detract from its effectiveness.

The wicker chairs are painted a bright color and upholstered in black. The cushions are black, on which are sewed patterns

cut out from the chintz. This idea has also been carried out with the card tables and desks in this room. The plainest unfinished furniture was painted black and on it designs cut out from the chintz have been pasted. On the table and desk tops pieces of glass are laid.

The French windows open out onto a broad unroofed porch on the river side. In summer it will have an awning and plenty of wicker furniture.

The lighting fixtures used throughout the club house are quite novel. They were designed and executed by one of the women members. They are nothing but oval-shaped tin plates! The bulging side comes out from the wall. The clever woman painted them white, then took some design from the chintz in each room and stenciled it on to this white background and painted a line around it as a border. Holes were punched in the tin through which the brackets project.

Because of its small size and equally small membership the club saves money by not needing many servants. A capable colored man and his wife, taken from one of the big clubs in town, are the only servants, extra waiters being hired on special occasions.

The amazing fact is that the cost of building and furnishing this club was only \$10,000!

“Old Faithful”

THE COLLIE OF TO-DAY AND WHAT HE WAS YESTERDAY—POINTS THAT YOU SHOULD KNOW—HOW TO BUY A GOOD “SHEP”

WILLIAMS HAYNES

Photographs by the author and Jessie Tarbox Beals, Inc.

A LOT of poppycock has been talked and written in the last few years about the deterioration of the Collie. Round the dinner table one hears laments over the passing of the “dear old Shep” of the farms of our youth, and at the bench shows certain wise ones hold forth on the “pernicious influences of alien crosses” that have changed the Collie into a monstrosity and a misanthropist. The modern Collie is indeed a very different looking dog from the chunky, scraggly-coated, thick-skulled dog who brought the cows home thirty years ago, nor can it be denied that Collie breeders have employed cross-breeding, not only with Russian wolfhounds, but also with Gordon setters. But the transformation of old Shep into the aristocratic show dog of to-day has not been accomplished by turning a sound, intelligent, faithful dog into a short-tempered, half-witted freak.

This well-gnawed bone of contention about the ruination of the Collie's disposition and intelligence is hardly worth digging up. Nobody doubts that the longer head is more attractive, and the fact that the skull, though it looks narrower because it is longer, is not actually so, disposes of that pretty theoretical bugaboo that the modern dog is lacking in brain space.

Those who know the show Collie well know him to be an uncommonly clever dog, and, although the five-thousand-dollar



Miss McCurdy with Pinewood Pilot and Ormskirk Sensation, two blues that show the increased size of the modern dog. Note the well-boned legs and short, straight, strong backs

show beauties are not ordinarily called upon to play drover, still prominent bench winners have proved to be good working dogs. Ormskirk Charlie is a famous example. He won in hot classes at the bench shows and was a champion in the Sheepdog trials. The less favored brothers and sisters of great show dogs have time and again shown that the highest bred Collie strains have not been bred away from farm usefulness. It is mainly a matter of training; not of any fanciful result of breeding. The most intelligent of dogs, if he lives his life between the show benches and his individual pen in some great kennels, will never develop a modicum of his mental capabilities. Over a hundred years ago the picturesque shepherd-poet, James Hogg of Ettrick, speaking of his Collies, pointed out that those kept solely as sheep herders, while they attained great skill and exercised the nicest judgment in the performance of their professional duties, were not so companionable nor so nimble-witted as those who lived with a cottor's family and accordingly had a more varied experience.

As to the Collie being treacherous, this is plain libel. If one is bound to pick flaws in the sun, he might say, if he would use this adjective, that a Collie is too “bark-ative.” He does bark more than most dogs, but the supporters of the smooth-coated variety, which is becoming more popular, claim their favorite has in this very matter a great advantage over his better-known, rough-coated cousin. But as for treachery, there is none of it in the Collie's make-up.

In one thing the improvement in the modern Collie might well be questioned. This is the increased size. On a ramble through the Border Country several years



The good Collie should have a blue grey coat, mottled with black spots and with tan freckles on the face. Some fanciers, however, prefer a rich, golden sable, with a broad white collar and a narrow white blaze up his face

ago I met, at a cottage gate in Ryton, an old shepherd, who had forsaken the hills and the sheepfold to spend his last years with his son and daughter-in-law. We fell to talking, nor was it long before we got to the congenial subject of Sheepdogs. He complained bitterly in broad Scotch that the "Coallies" nowadays were big 'way out of reason. His practical complaint has been justified by the test of the Sheepdog trials. Here the larger dogs, excellent on the level ground, have not displayed the stamina of the smaller ones, nor have they been their equal over rough or hilly country. Even granting that the vast majority of Collies are no longer working dogs and allowing that the larger dog is more impressive, still it does not seem very sensible to sacrifice any working dog for a fancy point.

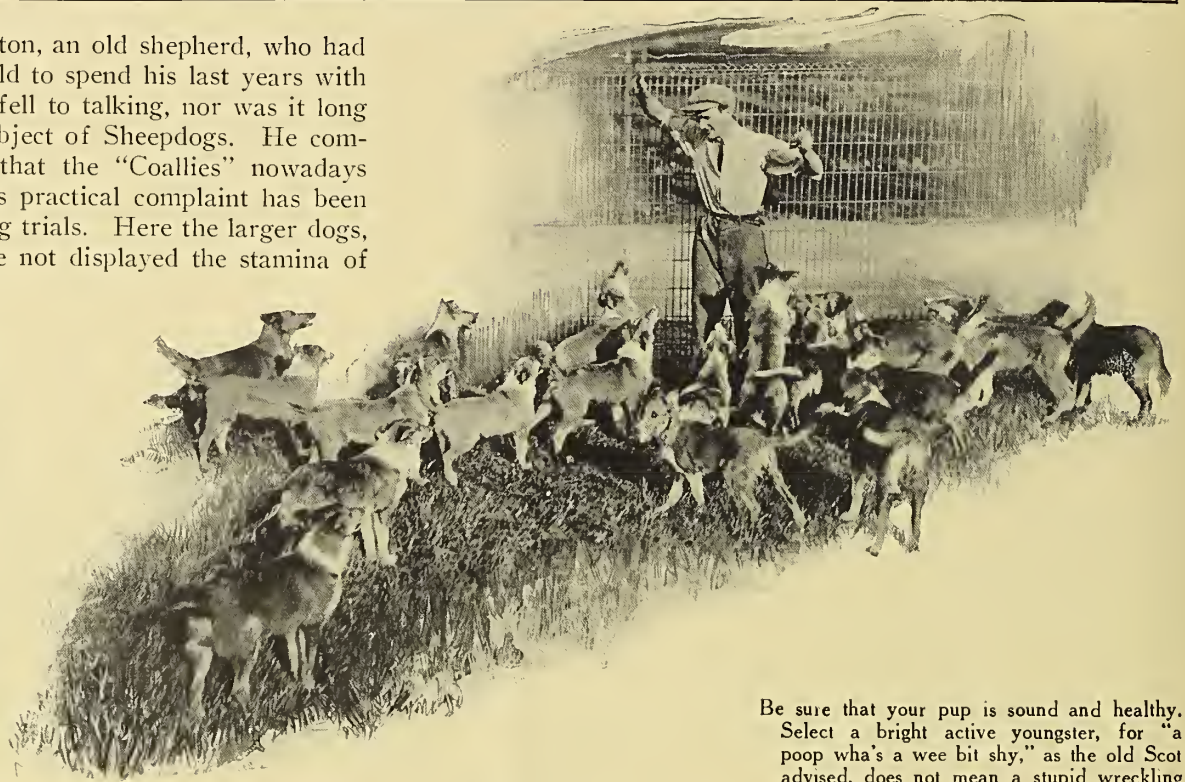
This same old Ryton shepherd, as he leaned over his rose-banked gate, gave me out of his lifelong work with Collies a capital bit of advice on selecting a Collie puppy. "A'ways pick oot," he said, "a poop wha's a wee bit shy." The youngster that is a little shy, provided reasonable care is exercised not to cow him, makes the more satisfactory grown dog. The bolder, more forward puppies are very attractive babies, but they are more apt to run wild at the hobbledehoy stage of puppyhood, and they are not so easy to train up in the way you would have your Collie go.

Were I picking out a Collie pup for myself, I should go to some well-known breeder. Here, I should have confidence in his representation as to pedigree, and, though I might pay a few dollars more, I would be sure the puppy was sound and healthy. I would select a bright, active youngster, for "a poop wha's a wee bit shy" does not mean a stupid wreckling. He would have a long head, with smallish eyes and ears; nice, straight, well-

boned legs; a short, straight, strong back, with depth of chest and a nice spring of rib. Most assuredly would I pass by any that showed the least inclination to wave his tail wildly over his back, for a "gay tail," a thing of joy in a terrier, is the abomination of desolation in a Spaniel or a Collie. As to color, well, personally, I should like to find a nice, blue merle, that old Collie color that is just beginning to be properly appreciated, a blue-grey, mottled with black spots and with tan flecks on the face. Of course, you may prefer a rich, golden sable, with a broad white collar and a narrow white blaze up his face; or you may like a tri-color, a sheeny black with white marks and tan points. "A good horse cannot be a bad color," so each can humor his fancy in this matter.

Such a puppy I could reasonably expect to become, when grown, a Collie close enough to the ideal type, so that I should never have to make excuses for him should a friend who knows the points of a good Collie meet us out walking. The thoroughbred Collie is indeed a dog of which to be proud. As the little girl, who was the happy possessor not only of a handsome Collie, but also of a beautiful new spring bonnet, confessed to her mother, "It's most annoying to take 'Bruce' out walking. Everybody says 'What a lovely dog!' and nobody even notices my hat."

One might just as well describe a trolley car or a cup of coffee as to draw a word picture of so familiar a dog as the Collie, but some of his finer points are not always understood. Even breeders and fanciers have waxed wroth discussing what the correct Collie ear should be. Without being dogmatic, the ideal can be described as small, but not too small, ordinarily carried lying back, hidden in the ruff of long hair that surrounds the head; but when at attention, lifted erect, with—this is important—the tips



Be sure that your pup is sound and healthy. Select a bright active youngster, for "a poop wha's a wee bit shy," as the old Scot advised, does not mean a stupid wreckling



Southport Sweet and Olsterd Phœbe, which show the much-prized long head, with eyes and ears. The ears should be carried lying back, hidden in the ruff of hair that surrounds the head



Pass by the Collie that shows the least inclination to wave his tail wildly over his back

See to his coat—a long, straight, rather coarsish overcoat, and underneath, a soft wooly one

dropping forward. A Collie, as many people do not know, should wear a double coat—a long, straight, rather coarsish overcoat and underneath a soft, wooly waistcoat. The tail, as I have intimated, should sweep downwards, with just the suggestion of a bend at the extremity, but never, even in the greatest excitement, wave erect.

The Shepherd dogs, as a family, are probably the most ancient of canine races, and the Collie, the Shepherd dog of northern Britain, is not by any means the exception that proves this rule. Ever since Buffon first said so, zoölogists have inclined to the theory that the Shepherd dogs were the first domesticated dogs, and dog lovers have pounced upon their broad statements and tried to prove that that particular Shepherd dog they fancied was literally man's first friend. Because a noted Greek scholar has said that Argus, the faithful dog of Ulysses, was a Shepherd dog, a Collie enthusiast has gone to considerable length to prove that he was the ancestor of the Collie. Here is this fine pedigree. Argus' descendants migrated to Rome; the Roman armies brought some of their descendants to Britain; the marauding Picts and Scots carried off some of these classically bred Sheepdogs to their Highland fastness, where they flourished and multiplied, establishing the family there. Like the man who had traced his own ancestry back to Adam, but was always forced to admit that along about the time of the Flood it was "just a little bit doubtful in one or two cases," this pedigree is more ingenuous than convincing. However, it is as good as any proposed, and it has the attractive distinction of founding a new school of canine mythology, the classical-romantic. All we really know about the Collie is



Carteret Queen of Hearts—a type of the active, faithful, intelligent Collie, that lacks none of the old-time hardy, hard-working spirit

that he has lived so long in the ancient kingdom of Scotland that whether he was originally a native or an immigrant has long since been forgotten.

For centuries, then, the Collie has been the trusted and valuable assistant of Scottish shepherds and drovers. Unless one is familiar with their work, one can have but little idea of what this means. It is hard work, this, calling for endurance, courage and intelligence of no mean order. Scotland is a rough and rugged country, and Scottish sheep and cattle are small, wiry, active and far-grazing. Up on the hills and down

in the glens it is indeed strenuous work to round up and keep together these nimble charges. Moreover, in years gone by, there were robbers, both four-legged and two-legged, who must be warned away from the flocks. Finally, the damp, penetrating mists, the biting north winds, and the blinding drives of snow add not a little to the difficulties and dangers of this work.

The Collie who best performed these duties was a lithe, little dog, very active and very intelligent, whose double, waterproof coat was a real protection. This was the prevailing type a hundred years ago. Ears were semi-erect as to-day, and the dogs

came in all the recognized colors, though the black and whites, the tri-colors and the merles (then called tortoise shell) were more common and more popular than the sables and whites. There have been curious changes of fashion in this matter of color. In the Highlands, black and white was highly esteemed. About 1860, when the first dog shows were held, the tri-colors were in high

(Cont. on page 61)



The master of the "Old Faithful" breed—International champion, Knocklayde King Hector



To no section of the planting is the term naturalistic more applicable than to the wild garden. Scarlet, orange and yellow azaleas, dignified Japanese iris and graceful yellow day lilies nod smilingly down at their pretty reflections mirrored in the shining boulder-edged pool

The Naturalistic Arrangement of a City Property

TRANSPORTING THE FOREST WILDERNESS INTO THE HEART OF A CITY—HOW PATHS SOLVED THE PROBLEM OF AN UNUSUAL SHAPED LOT—AN EFFECTIVE TREATMENT OF SHRUBS TO MAINTAIN PRIVACY—*ALLING S. DE FOREST, LANDSCAPE ARCHITECT*

ELSA REHMANN

VISUALIZE a lot with 130' frontage and 500' depth, facing the principal residential streets of a city, and you grasp the interesting problem that confronted the landscape architect who would transport thither a forest wilderness.

Flower borders flank either side of the walk to the front door and edge the entire width of the terrace in front of the house, making a bright, cheerful approach and enlivening the otherwise simple front lawn.

Back of the house is a wonderful south lawn, tree, shrub and flower-girdled. At its northern end stands the house in the deep shadow of a great spreading hickory tree; at the southern end a rustic lawn house is half hidden in the shrubbery. Between lies this long, delightful, sunny grass space, well-kept and well-ordered, as is fitting in the immediate vicinity of the house. Behind it the narcissus lawn, which is much smaller in area, more closely confined and wilder in appearance. Narcissus are naturalized in the grass, and because the lawn cannot be mown until after the leaves have died down, it is a less well-kept space. Tucked away in one corner beside the narcissus lawn is the wild garden.

South lawn, narcissus lawn and wild garden are separated one

from another by shrubbery and tree enclosures, but are connected by curving paths. In order to develop a path of pleasing, easy flowing curves, appropriate in an informal design, considerable space is needed. When such curves are attempted on small properties they all too often become meaningless and ugly wriggles. The path starts at the house and winds along the side of the south lawn. A branch path swings in a wide curve to the lawn house and the main path continues in a diagonal across the property to a gate at the southwest corner. This path affords an easy short cut from the house to a street on which the car line is located. It gives a pleasant opportunity for the use of the property in arranging it to accommodate this daily travel. A grass path with stepping-stones branches off the main walk, completes the circuit around the narcissus lawn and makes an extra loop around the wild garden.

On one side of the south lawn are the drive, service court and garage. They have been put there to be near the kitchen and out of the way and out of the view of living-room windows and the porches. This seems such a logical arrangement that it is difficult to understand the possibility of any other, and yet, in the scheme arranged by the architect of the house before the



Quite the most formal touch in this intimately informal garden is the shrubbery-bordered brick path leading around to the rear of the house



Although practically isolated by trees and shrubbery, the south lawn, wild garden and narcissus lawn are effectually tied together by winding paths

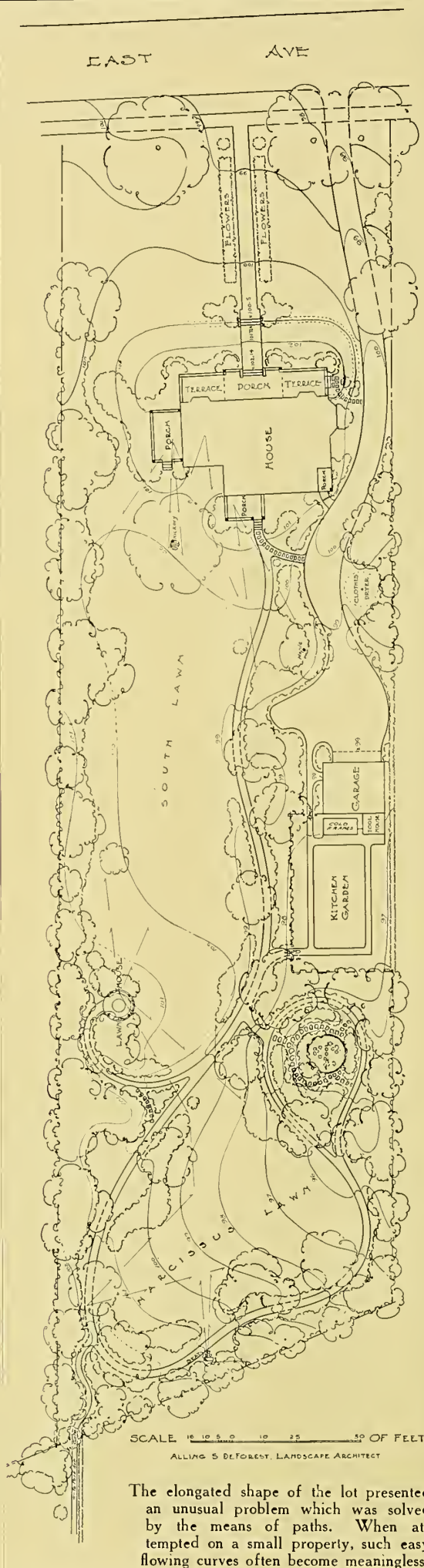


Between the rear of the house and the south lawn, the giant hickory tree stands as sentry, providing generous shade on a warm afternoon

landscape architect's services were solicited, the drive was to have swung around the back of the house and ended in a turn-around and garage at the west side of the property. This was certainly an entirely incorrect and thoughtless proposition. It would have brought very near the living side of the house all the disturbances incident to the backing and turning of autos and trade wagons, and put within sight of the living-room windows auto cleaning and the many daily duties connected with a garage. A hard gravel strip would have divided the house from the entire back of the property and the garage and turn-around enclosure would have hidden it away from view.

It was to have been a sorry, prosaic place, full of the cares of a household. It needed a bigger vision to relegate all the service to the kitchen side of the house and in that way preserve an unbroken lawn, which could be enclosed by quiet foliage, enlivened by the color of flowers and made pleasant by the play of shadows on the grass. It needed an imagination to create this lawn, which was to foster, through a diminutive and freely rendered replica of natural scenes, a delight in the wide out-of-doors by putting it where it could be seen directly from the windows of the living-rooms, by making it an easy matter to step right out on the grass and by tempting one through interesting plant material to explore all the nooks and corners of lawn and garden.

The emphasis of the planting of the south lawn is laid on the west boundary. Such boundary screens are generally considered lightly by the layman as a collection of heterogeneous shrub and tree material planted close together without much thought as to its arrangement. This unfortunate and erroneous idea may be dispelled by a careful analysis of this screen plantation. It will show that the assemblage of trees, shrubs and flowers into such a border required, not



The elongated shape of the lot presented an unusual problem which was solved by the means of paths. When attempted on a small property, such easy flowing curves often become meaningless

merely a horticultural understanding of individual plants, but an artistic perception of how they will look when united into a border.

It is a composition of contrasts. Big masses of large trees and tall shrubbery curve boldly out into the lawn, making strong promontories and leaving in between bays bordered by a shallow planting of small trees and low shrubbery. There are four such promontories. The first, beside the house, is made of hemlocks and white pines with an undergrowth of native and hybrid rhododendron. This is a strong group of more than fifty plants. There are wonderful contrasts between the large, glossy foliage of the rhododendron and the fine leafage of the pine and the delicate structure of hemlock branches. The second promontory is composed of *Pinus sylvestris*, the Scotch pine and a group of twenty flowering dogwood trees. This provides a fine contrast, not only in the spring, when the wonderful white bracts of the dogwood flowers find a splendid foil in the green of the pine, but also in autumn the evergreens make a background for the dogwood's striking red foliage and bright fruit. The third promontory is a slight one, but marked by three *Abies concolor*. These White Firs, which, like their relative the Blue Spruce, have been very greatly misused as lawn decorations, have gained a charming place for themselves here. Their silvery blue foliage makes a bright spot of color amid the duller foliage of surrounding plants.

The fourth promontory is the strongest part of the boundary, for it marks the end of the south lawn and furnishes a background for the little rustic shelter. The columnar cedars and arbor vitae in the foreground make striking contrasts with the sturdy, bushy, young white pines back of them. A feathery larch tree is planted in this group, a few *Juniperus glauca* with interesting greyish foliage are placed with the arbor vitae and spring flowering spiræas (*S. van Houttei*, *S. Reevesii* and *S. rotundifolia*), which make interesting contrasts of white flowers against the cedars.

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Your Saturday Afternoon Garden

PREPARING ONIONS AND CELERY FOR STORING—CARE OF THE TENDER CROPS BEFORE THE FIRST FROST—YOUR LAST SHOT AT WEEDS

D. R. EDSON

BESIDES the regular work of caring for the growing crops and putting in a last planting of radishes, peas and spinach in time to mature in your locality, there are four Saturday afternoon-sized jobs which you should attend to this month, whether they are done Saturdays or not. They are: preparation of onions and celery for storing later on; saving for winter use such things as cannot be stored, by canning; gathering the tender crops which might be injured by frost, and making ready for storage.

Onions are like chickens, in that they always seem to do well for the beginner, as though purposely trying to lead him on to try his hand with them on a larger scale. Under favorable conditions onions yield enormous crops; and a few rows in the back garden will often supply enough bulbs to last through the winter, if properly handled. But the beginner often loses them after they are fully grown and matured for the want of taking the proper measures before storing them for winter. Towards the last part of August or first of September, if they are planted in good time, the tops will begin to fall over and dry up; and if one attempts to pull one of the bulbs, it will be found to come up very readily, all the roots having disappeared. To the beginner it might seem that the natural thing was to let them stay there; this, however, would be pretty sure to mean a total loss. The bulbs should be gathered as soon as they come up readily, and spread out on a tight, dry floor under cover—but freely exposed to the wind and air. If there are too many, or if no such place is available, they may be piled along narrow rows, several inches deep in the center. They should be turned over with a rake—use a wooden one or a wire-toothed lawn rake, so that the bulbs will not be bruised or pierced—



As melons, pumpkins, cucumbers and squash will continue to ripen in storage, be sure to harvest them before the first hard frost



When the onion tops begin to fall over in early September, pull up the bulbs. The roots by this time will have disappeared. Collect and dry out under cover



In handling squash and pumpkins be careful not to bruise the shell. A bruise means a decayed spot, and in storage one decayed fruit spreads the infection

every day or so, in order that the sun will have a chance to get at them all and dry them off thoroughly. If put under cover where they are not in the way, they may be left until the tops are dried off thoroughly and one has time for cutting them off. If outdoors, however, the tops should be cut or the onions stored, temporarily, as soon as possible. Once dried, wet weather will make them sprout most amazingly; and if they begin, it is almost impossible to get them again into good condition for winter storage. No matter how dry they may appear to be, they should never be placed where the air does not have free access to them. Use slat barrels, or, better still, onion crates, which can usually be bought at the grocery store for ten cents apiece and which are ideal for handling them. In this way, they do not have to be handled over again later, when time comes for putting them into their winter quarters.

The celery should be making very rapid growth by this time, and that designed for early use should be gone over frequently to keep the earth well drawn up to the foliage. Even where it is to be blanched with boards or individual bleachers, it will be a big help to have the hearts and the bases of the stalks well blanched and the latter held in an upright position before the finishing touches are put on. Blight, the disease most likely to injure celery, should be controlled by an ammoniacal copper carbonate spray. This is made by mixing two fluid ounces of ammonia into two gallons of water and adding two teaspoonfuls of copper carbonate in enough water to make a thin paste. Stir this into the ammonia water until it is thoroughly dissolved. This will make the right amount for an ordinary hand-compressed air sprayer and will nicely cover the row or two of celery in the home garden. It should be applied often enough to keep the new growth covered. This spray is a substitute for Bordeaux and will not, like the

(Continued on page 56)

Heating and Ventilating the House

A STATEMENT OF THE PRINCIPLES GOVERNING THOSE TWO ESSENTIAL FACTORS—WHAT TO EXPECT IN THE VARIOUS HEATING SYSTEMS

CHARLES JABLOW, M.E.

FEW people would care to take daily into their systems a small dose of poison, however small the dose, but think of the vast army daily breathing air from rooms which, while not stifling, and while it does not come under the head of virulent poison, still is silently doing its work, causing disease and debility that could easily be avoided! Think that while you are reading this article you are probably breathing air unfit for humans. The probability that you are breathing impure air is great, for it is not an exaggeration to say that nine-tenths of all the people live in poorly ventilated houses. As any physician will testify: one of the chief reasons why so many human beings succumb to disease, and especially diseases which involve the lungs, is because they live in houses in which the air supply is imperfect.

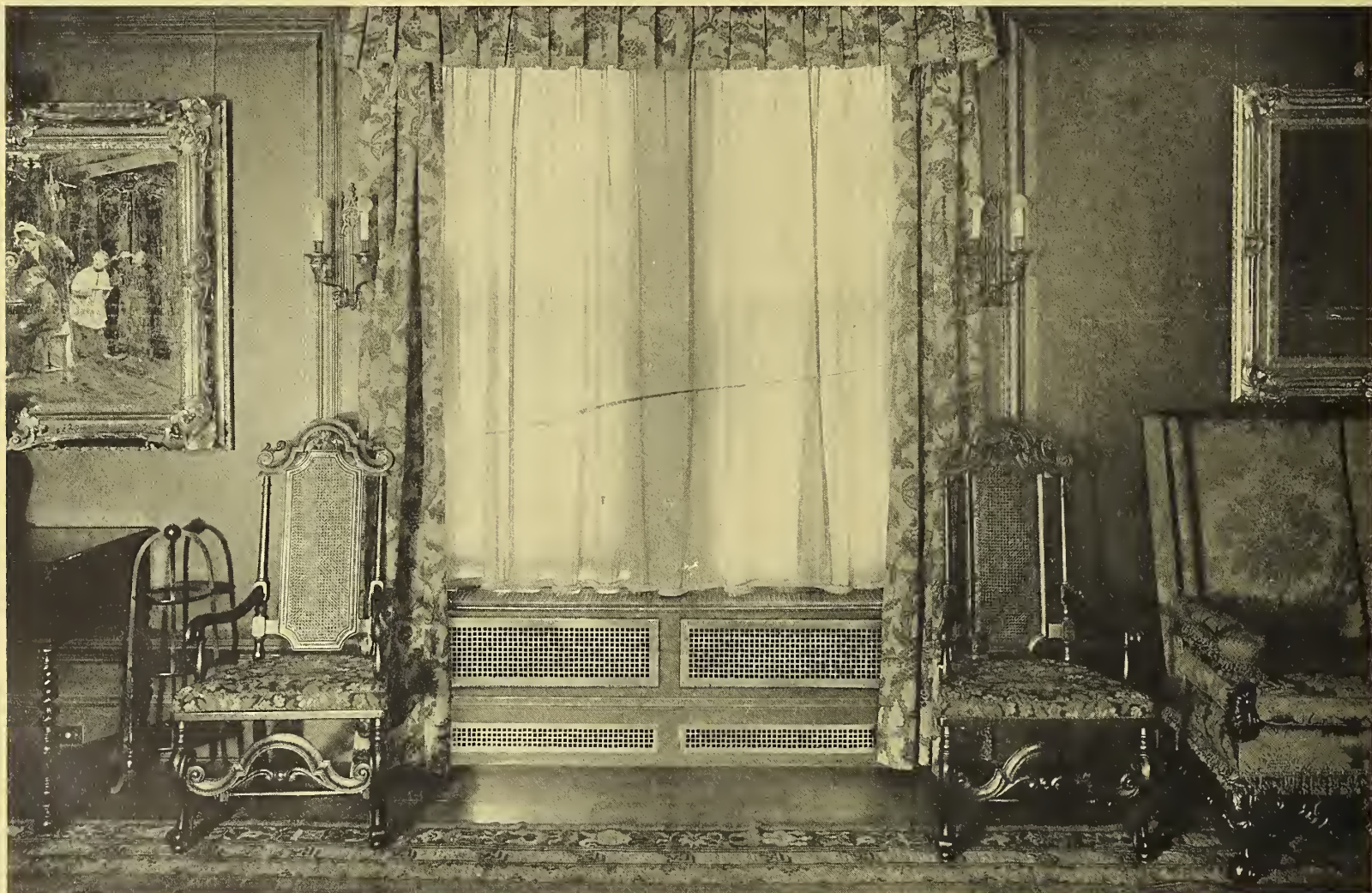
Should we not take cognizance of a statement of this sort and investigate a trifle?

Our bodies may be likened to a power plant. We are radiating at nearly all times a certain amount of heat. As in a boiler, heat is generated by the oxidation of coal, so must our body heat be generated by the oxidation of food. As in a steam engine, work is supplied by the oxidation of some sort of fuel under the boiler, so is the energy we develop, in the form of walking and other

bodily exercise, supplied by our food. Now we all know that to burn fuel requires air, or, more properly, the oxygen in the air. Did you ever stop to notice how the fires are checked in your airtight heater when you shut off the air? Would it not be reasonable to expect our own fires to be checked in the same way and thereby stop the generation of energy with an insufficiency of air?

If from the above analogy the point is gained that a liberal supply of air is necessary, the quality of air will not be lacking; but when we consider our bodily comfort, we find it necessary, during the colder weather, to heat this incoming air and still not make the cost of fuel unduly high. For this reason it is impossible to separate the system of heating from the system of ventilation. Better an excessive fuel cost than to be condemned to live in a stuffy, poorly ventilated house and then pay the savings from fuel for cough syrups, cold tablets, doctor bills and whatnots.

It was at one time believed that a comparatively large content of carbon dioxide was the most undesirable constituent of the air we breathed, but now it is understood that the poisonous part of the air we breathe is due to organic impurities exhaled from our lungs and that carbon dioxide may be likened to water in which a man may drown but not be injured on account of its



There is no reason why the radiator should be exposed when it can be hidden under a window seat, as here, and covered with grills that are at once serviceable and decorative

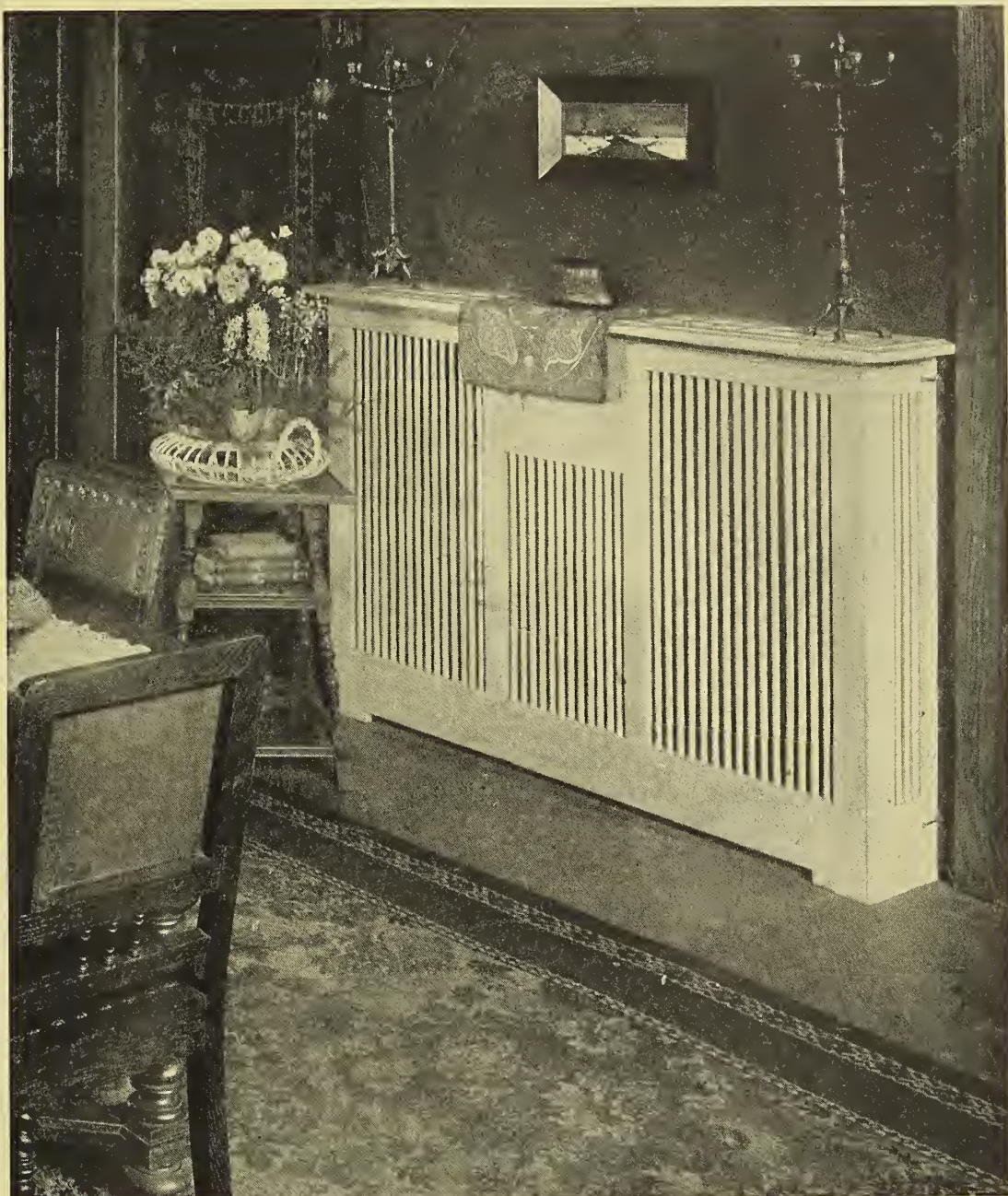
poisonous qualities. Nevertheless, carbon dioxide does indicate the amount of respiration the air has undergone, and, therefore, should be considered in determining the degree of purity.

Practically, pure air contains four parts of carbon dioxide to 10,000. Air exhaled from the lungs contains 400 parts in 10,000. This exhaled air mingles with the pure air in the room and thereby contaminates a quantity very much in excess of that actually used. It is, therefore, found necessary to supply about 100 times the quantity actually breathed to obtain a practical degree of purity. This is equivalent to 30 cubic feet per minute or 1,800 cubic feet per hour, per person, which will give a carbon dioxide content of about eight or nine parts in 10,000.

It is now seen that in a room whose dimensions are 14' x 14' x 9', or whose cubic contents are approximately 1,800 cubic feet, the air would have to be completely changed once per hour if only one person occupied the room. If two people are in the room, two changes are necessary. Fortunately for us, few residences are built to exclude all air and certain quantities find their way through crevices in the walls, through window sashes, door frames, etc. It is more desirable to admit smaller quantities of air continuously than to admit large quantities at intervals.

Even an open window may not ensure perfect ventilation at times. We must have some means for moving the air. Nature has supplied us with a powerful ventilating force in the winds. A comparatively small opening into a room from the windward side of the house, with the wind barely perceptible, will, in nearly every case, supply more times enough air for ventilation, provided it is diffused. This may easily be accomplished by attaching a deflecting screen to the window sill.

If no positive system of ventilation is installed in the house, ventilation without drafts may be had by the use of the window ventilator shown on page 24. A board about eight inches wide and a little longer than the width of the sash should be fastened to the window frame at a distance from the sash. This will direct the air upwards and prevent a direct draft from striking the occupants of the room. If the board is stained to match the finish of the woodwork, it will not be unsightly. This same arrangement is sometimes worked out with a glass frame, which

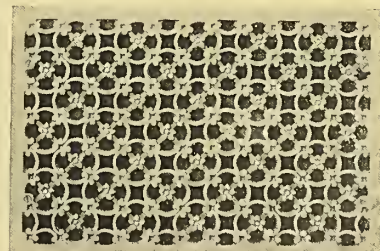
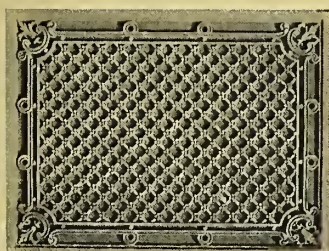


If the radiator must protrude into the room, have it boxed in with such a grill as shown. In some instances, where the grill is not feasible, a piece of chintz in the colors of the room can be laid over the radiator

has the advantage of not excluding light. Another method in extensive use for moving air is by heat. A heated column of air will rise, and if a ventilating shaft that is neither too large nor too small enters the room a proper change of air will be accomplished.

Another method of moving air is by mechanical means. A fan is used in this system to either force air into the room or to extract the air from the room. Such a system is expensive and it is not adaptable to small houses.

It is not the purpose of this article to cover the details con-

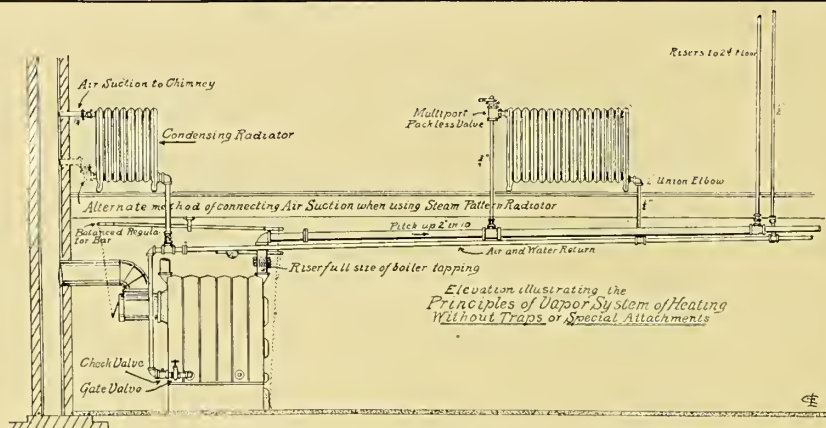


nected with the various methods of heating, but in a general way the merits of each system will be discussed.

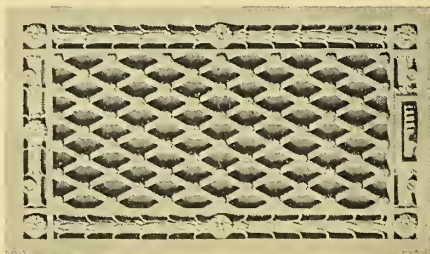
Perhaps the earliest method of heating was by open fireplaces. This form of heating ensures large quantities of air entering the room, not so much on account of the air required for the combustion of the fuel, but on account of the column of hot air large quantities of air go up the stack. Anyone who has attempted to heat a large room with an open fireplace can testify that it is uneconomical and may cause annoying drafts. However, as a ventilating medium it is very good. It is not a bad estimate to say that with this method of heating nine-tenths of the heat is wasted.

Stoves are very common in a great majority of our houses. This is quite an economical method of heating, but unless care is exercised and fresh air is admitted the ventilation will not be sufficient. Stoves should never be so small that it will be necessary to keep the metal red hot in order to provide a comfortable temperature. If the whole house is to be heated by stoves, it will prove a constant source of dirt and require a great deal of care.

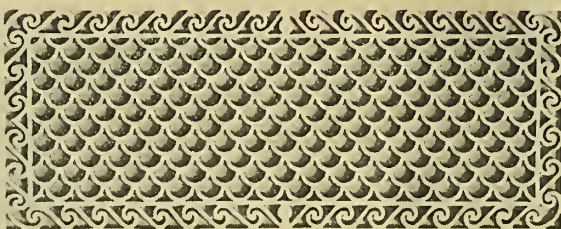
The indirect system of heating is one in which warmed air is conducted to the room to be heated, the air being warmed by an indirect radiator containing steam or hot water placed near the room or by a furnace in the basement. The system generally ensures sufficient air entering the room, its purity, of course, depending upon its course. Such a system is quite expensive to operate, but in mild climates this may not be a serious item. Since it is designed to introduce air, an indirect system should have some provision for the removal of air.



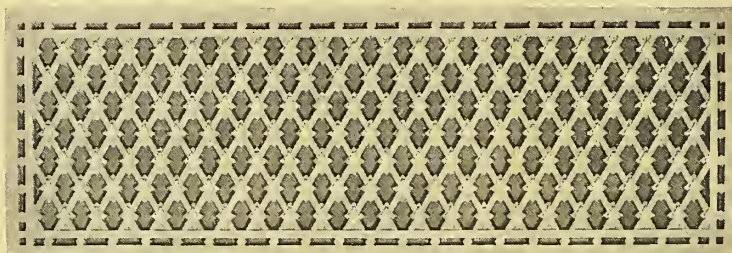
This sketch of a vapor system of heating gives an idea of the details that have to be considered before installation. It were wiser to settle the problem of the system you want to use several months before building your house



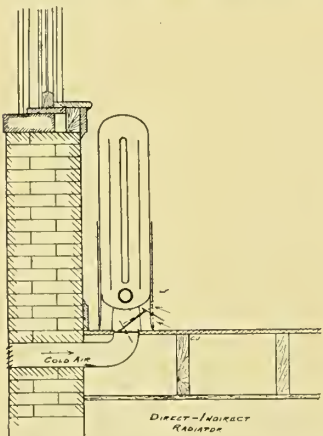
The grill for the face of a hot-air inlet should have good lines



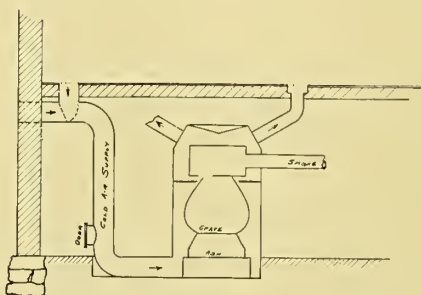
Since grills come in an infinity of designs, they can be made to fit in with the general scheme of any room



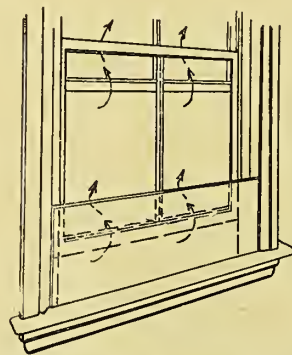
See that some opportunity is given for the constant changing of air in a room. In a large place, an indirect intake covered with a grill is ample



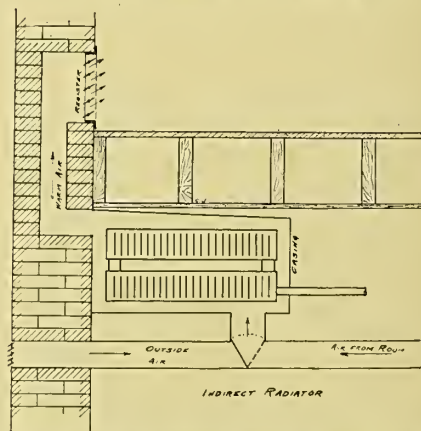
The direct-indirect radiator is placed in the room, fresh air being diffused by the heat



Showing the principles of the indirect system of heating with a furnace



This method of securing ventilation can be constructed at home



The indirect radiator may be used with steam or hot water, air being taken from outdoors

This is, of course, best accomplished by a ventilating flue, and where perfect operation is expected of such a system, the flue should be used. Hot air heating with a furnace may fail from several other causes, namely, when the horizontal distance from furnace is too great no outside air intake is provided and the air, such as it is, is circulated again and again through the house; or, perhaps, the trouble may be in poor labor during the installation or a failure to understand the proper management of dampers, regulators, etc. The first cost of a furnace installation is, as a rule, less than steam or hot water. These troubles in hot air heating can be remedied, however, if the best type of warm air generator is used; in houses of unusual length two generators may have to be installed. In the case of steam or hot water two boilers would also have to be installed.

The direct-indirect system of heating combines the principle of indirect heating with the system in which the heated surface is placed directly in the room. Provision is made at the base of the radiator for passing air from the outside over the surface of the radiator. This system may be used with both steam and hot water.

It was seen that the horizontal distance must not be too great when one furnace is used for heating. If the house covers a large area, hot water or steam heating must be used and two generators installed, as shown above. On account of climate conditions, area of site and other factors it is seldom that the various systems of heating come in competition.

While a little more expensive than steam as regards first cost, hot water has certain advantages
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Efficiency in the Flower Garden

THE BULBS TO PLANT NOW FOR SPRING BLOOMING—WHAT NATURALISTIC PLANTING REALLY IS—
THE HARDY LILIES—PEONIES AND PHLOX

F. F. ROCKWELL

IF the planting fever were as strong in autumn as it is in April and May, there would be little necessity for stating the case for the fall planting of lilies, bulbs and hardy tubers. But in spite of the fact that this class of flowers gives greater and more certain results in proportion to the time and money one has to spend on them than any others, the planting of these things is not nearly so universal as the setting out of potted plants or pansies or seeds, that may or may not come up in the spring. It is not the cost that deters people from planting them—first-class bulbs, for instance, may be bought in quantities for a fraction of a cent apiece. The lily bulbs, which cost more, will last indefinitely, and even if no more than three or four of them are used, will add materially to the looks of the grounds during the comparatively long season in which they are in bloom. Iris, both the German and the Japanese sorts, are to be found in many gardens; but comparatively few of the newer varieties are used. The iris is so hardy, and increases so rapidly of its own free will, that where a clump of one sort has once become well established, it is likely to supply all of the plants of this beautiful flower that one feels he has room for, unless one has actually seen some of the wonderful new sorts, with their wide range of color, form and season of bloom. Aim to have at least six, and, if possible, more varieties in your garden. Many of the best sorts can be bought for fifteen cents apiece; but even this small outlay is not necessary if you have garden friends who are also interested in this splendid flower, which is all the better for taking up, separating and replanting in the fall.

All of these possess great adaptability and give a wide scope to the skill of the gardener in planting unusual and pleasing effects. With bulbs, for instance, the method of planting known as "naturalizing," while it has come into general use on large estates, has been so far quite overlooked in the planning of small gardens. This is neglecting a great opportunity. Effects just

as desirable can be achieved on the small place, if proper precautions are taken to get the really naturalistic appearance. This you will *not* do if you follow the advice so generally given, of throwing the bulbs about by the handful and planting them where they fall. Nature in her most enthusiastic or fantastic efforts at gardening never planted bulbs in that way! In this, as in other efficient methods of gardening, "that art is greatest which conceals itself," and the most naturalistic effect is gained by artificial means. Under proper conditions of growth bulbs propagate in colonies or small clumps—some larger, some smaller, and at various distances from each other. Before you begin planting, locate these groups by placing a number of small stakes, or stones of various sizes, from two or three to several feet apart, where the bulbs are to be naturalized. These can be moved about with very little trouble, thus getting through the "mind's eye" a pretty accurate idea of how the bulbs will appear when in bloom next year. The various narcissi, including daffodils and jonquils (especially *Poeticus ornatus*) are used successfully in naturalizing. Hyacinths should be taken up every year to give the best results, and tulips usually require lifting every second or third year; moreover, they are for the most part too stiff and formal looking to be effective when used in this way. For lawns that are kept cut, the extra early flowering bulbs in the spring—crocuses, snowdrops and scillas—give the most satisfactory results. These are very hardy and quite ideal for naturalizing. In addition, they are so inexpensive that they can be used in large numbers, even where the cost must be carefully considered.

For formal beds and semi-formal effects in the mixed border, or for straight lines along the paths or around the base of the house, hyacinths are the most dependable bulbs to use, because of their remarkable uniformity in height, color and time of

(Continued on page 53)



Aim to have at least six or more varieties of iris in your garden. Many of the best sorts, with a wide range of color, form and season of bloom, can be bought for fifteen cents apiece



The house stands to-day much as it stood in 1788, save that in restoring dormers were added, a wide, comfortable porch built on the side and back, and a trellised entrance placed at the kitchen end

A Colonial House Restored in Fabric and Spirit

HOW AN INTIMATE AND APPRECIATIVE STUDY OF THE LOCALITY BROUGHT AN OLD HOUSE BACK TO LIFE—THE SPIRIT OF COLONIAL DECORATION

ANTOINETTE PERRETT

IN the village of Pompton Plains, on the main road, on the corner next to the old church, is a stone house that Albert Phillips, the architect, has made his home. It is the old Giles-Mandeville house and was built in 1788. The land about here used to belong to the Pompton Indians; it is well-known Revolutionary ground. But even after these many decades the spirit of the place is maintained in a very true and artistic fashion, and yet has all the requirements of a modern house. Mr. Phillips has taken out some partitions, added dormers on both the main house and the wing, and has put up a wide, comfortable piazza on the side and back and a trellised kitchen porch. He had to restore a few old window sashes in place of large ones that had been put in. There was, too, much general repairing; but, for all that, he was fortunate in finding a house so little spoiled and needing so few changes to make it suitable.

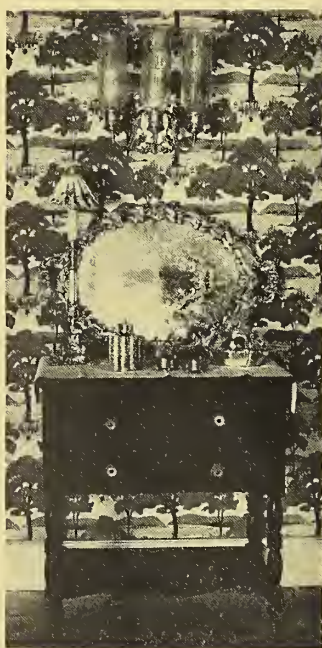
Its floor plan could not be better adapted to modern requirements. On the south side of the hall the living-room extends across the whole depth of the house. On the north side, with its eastern windows, is the dining-room. To the west of that there is a cozy little backroom, while in the wing are the kitchen and pantries. Upstairs above the living-room is the large bedroom with two smaller ones across the hall, and

with two servants' rooms in the wing, led up to by a separate stairway, which gives privacy to both parts of the house.

The stone walls of this old house are very interesting, as are the walls of other houses in Pompton Plains. They are far superior, for instance, to the brown-stone houses about Upper Montclair, more irregular, both in size and shapes of the stones, and in their very colors. There was an old stone quarry nearby, which accounts for the local character of the stone; but the workmen, too, must have had a real feeling for stone laying. Large stones, some rough and some crosscut, and smaller stones of all sorts of shapes are laid together in such a way that they are a continual delight to look at.

The window sashes are very unusual, with the upper sashes three panes high and the lower ones only two. Their quaintness is accentuated by the blind arms that keep the solid, paneled shutters apart. The shutters are characteristic of the neighborhood, as are the Dutch doors and the details of the square posts and cornices of the porches.

On the inside the windows have deep sills. They are appropriately hung with simple, straight, white curtains and valances at the sashes, and with colored hangings and valances outside the sills. In the living-room curtains of a



Blue and cream-colored landscape paper in the dining-room makes a striking background for the grouping of the silver

flowered cretonne in reds and blues prove effective against the cream-colored wall paper. This paper is not a plain cream, but a cream finely lined and dotted with grey, which gives a very soft effect. Besides the fireplace and its side closets there are also the old, brown girders and beams—two cross girders with six beams hung into them. The whole effect of the room, with its small, deep windows and its low-beamed ceiling and tall fireplace, is infinitely cozy, and the furniture is in perfect accord with this effect. A small and charming Pembroke Sheraton table with an oval top and inlaid drawer stands between the two front windows. At the side is placed another Sheraton table with a folding top. In the summer time a Sheraton sofa with eight legs and carved fore-arms stands against the long wall, but in winter it is pulled up at right angles to the fireplace. A stack of tea tables is placed along the back wall, while on the wall of the fireplace there is a low writing table with a Sheraton looking-glass above it—all low, light-weight furniture that does not for a moment overpower the room, but in its beautiful and graceful way gives it an air of distinction. So much of the charm of a room comes from a fine sense of proportion. A roomy gate-legged table with a great winged chair beside it gives the room a very livable appearance. A gate-legged table has a way of looking just exactly right in the center of our modern living-rooms, for some reason or other. Mr. Phillips has a number of much more valuable tables that he has tried for the center of the living-room, but he always goes back to his gate-legged, which he picked up for a song years ago.

The mantel-piece in the living-room is very simple and refined in its details, but the one in the dining-room excels it in quaint-



Colonial atmosphere has been well preserved in the dining-room fireplace: here is the deep hearth, the paneled overmantel and the closet converted to hold china

ness with its great hearth and its panel-back reaching to the beam—not to mention the china closet quite dwarfed beside it. In the dining-room, which has white woodwork and brown beams, a blue and cream landscape paper covers the walls. This blue is repeated in the chair seats, the hangings, the china and the rug. For the rest, much silver has been used—silver sconces and candlesticks, trays, dishes and all sorts of interesting things for table use that are set off well by the blue and cream background.

There is a brown hunting paper in the hall, with touches of red. A fine, brown folding-table with cabriole legs stands beside a slat-backed armchair. A collection of old brass candlesticks and lamps lends added distinction. The old Dutch doors are very good. But here again, as in the renovation of the exterior, the thing most apparent is that the details of the staircase, such as the posts and square balusters, have been kept in perfect accord with local traditions. This is, after all, one of the most valuable things to bear in mind in restoring an old house—this preservation of its local architectural traditions; and it is here that so many people, who are not especially sensitive to architectural detail, go astray by introducing foreign elements.

It is, however, not only the house which makes the Phillips home so full of charm; there is, too, a garden. It is planted at the corner of the grounds hard by the white fence, a delight to all who pass along the village road. The plan is easily seen in the photographs. The whole garden is made up of four grass plots surrounded by wide borders of flowers. Each of these plots might, in truth, be a complete little garden in itself. They are divided by two paths, and at their intersection there is a circular



Though not so interesting in detail as that above, the living-room fireplace has excellent, well preserved lines of great dignity and simplicity—both fundamental elements of Colonial construction

(Continued on page 49)

Peonies as a Background for Annuals

THE COLOR POSSIBILITIES IN MASSING AND EDGING—OVERCOMING BLIGHT—PRACTICAL HINTS FOR CULTURE—LISTS OF VARIETIES TO CHOOSE FROM

ELOISE ROORBACH

Photographs by N. R. Graves and George H. Petersen

THE peony is the king of flowers as surely as the rose is queen. By divine right of beauty, strength and vigor it dominates the garden. It is the first of the garden herbaceous hosts to advance testing weather conditions. Its bronze helmet pushes through the ground early in March, scouting, as it were, for skulking Jack Frost lances. By the time the peony is several inches above ground, conditions are favorable for the arrival of the less hardy. Peonies—*noblesse oblige*—not only dare lead the ranks, but stand back of their flower court all summer long, shielding the fair annuals from rude breezes, offering their dark green coat as foil for their beauty.

There is no flower of the garden as dependable and altogether as satisfactory as this herbaceous rose. The blossoms are brilliant, gorgeously colored, as well as delicate of texture. The colors run the gamut of white, rose and red flower possibilities. Its fragrance is peculiarly haunting, reminding one of old-time home gardens. The foliage is rich, glossy and beautifully formed. Year after year it puts forth a profusion of superb blossoms with little or no attention. It endures the severest of winters without a murmur, returning spring after spring with the swallows to the same familiar trysting place. After its majestic blooming time is over it retires in favor of the rose, graciously content to serve the beauty of others.

Peonies should be planted as a background for annuals, even though they did not bear those great blossoms of such striking beauty that they are regarded by some nations as sacred—symbolic of divinity. They protect the annuals from the rush of winds and make a most excellent foil for their tender colors. When they come up in the spring, their bronze and copper tints

are as wonderful metallic sconces for the candle of crocus, torch of tulip and light of daffodil. The snowdrop huddles trustingly under its shimmering tent of leaves and anemones seek its lee. Then come the colonies of candytuft, harebells, stocks, dwarf phlox, nasturtiums, petunias and asters. Flowers of every color can be planted against the background of peonies, for their dark shade of green makes most welcome contrast of color.

Peony bushes reach a height of between three and five feet. The flowers are lifted still higher. This height, coupled with density and beauty of leaf, makes them the greatest of all border plants. The metallic spring tints are welcome when there is



Armandine Mechin, a brilliant red peony of delicate fragrance

no other color in the garden and the rich masses of cool green make grateful shade in the summer. Because the polished leaves shed the dust, peonies are the finest of all herbaceous plants for dust screens by roadways and borders of paths. They are fresh and shining when other plants would look choked and miserable. Between the early-blooming single varieties and the late-blooming double ones, they make a long season of bloom, a bank of color for the road to flow through. They are better than box or fern, fill all gaps of shrubbery, make the center of individual beds against which the smaller plants can be graded. Lilies can be planted to advantage among them. When rising on tall stalks above the sea of green leaves, they seem like gulls in flight across the garden. They are unrivaled for

massing in landscape work of all kinds, as borders for roadways, edging for shrubberies, background for annuals, against the foundations of houses and as crest of retaining walls. They are also among the finest of cut flowers.

Very little space in garden manuals is devoted to cultural

directions of this superb flower, for very little is needed. According to a well-known authority, who has devoted twenty years to a study of these hardy, beautiful, fragrant and showy plants, they require almost no attention after the first planting, demanding only to be let alone to multiply in their own way. His advice, surely the most reliable that can be obtained, is to plant the roots in a trench, so that the upper eyes are two to three inches beneath the surface. They should be set about three feet apart and in alternate rows. After blooming time is over the seed pods should be cut down, but not the leaves, until they fade of themselves in the fall. The leaves are needed



As a border plant, peonies are perhaps without a peer, not only for their showy blossoms, but because the polished foliage sheds the dust, leaving them always cool and shining. Their long season of bloom is an added attraction

to aid the plant in developing the eyes and the roots of the next season's growth. He also says that many peonies are killed by covering in the winter. They do not like to be "coddled" by mulches, for they tend to create blind growth. Do not disturb the roots until they show the need of it. This may be after six years, perhaps longer, because every disturbance sets them back from two to three years. The fall is the best time for planting. Almost any soil will serve, for their vigor is equal to anything; though, since they are great feeders, they must be given rich earth if their greatest glory is to be attained. Do not water in the fall when planted, and only a little in the early spring months.

When the blooming time is on, they must be given an abundance.

A few years ago the peony was commonly considered immune from pests and diseases. Recently, however, a great deal of havoc has been wrought by a sort of rot called the American botrytis blight that attacks even the hardiest bushes. Early in the spring the disease puts in its first appearance, usually in the form of a rot at the base of the young stems. The affected stalks wilt, droop and succumb quickly, sometimes leaving the rest of the cluster apparently untouched. Later in the season stalks with full-blown flowers often wither and die from a lesion at the base. And even after the flower season is over another symptom is evidenced by the blight of the leaves. The diseased parts lose their fresh green color and turn rapidly from a dark brown to a light yellowish green.

While your plants may not be affected at all this season, it is best to use preventive measures and spray with a good fungicide as soon as the stems come up. Make a second and third application when the buds begin to show and just before they open. A fourth spraying is desirable after blossoming to protect the leaves. Bordeaux is the commonest spray, and by applying it when possible just before a rain, the plants are not made unsightly by stains.

In case the disease is not forestalled, remove and destroy the affected parts as fast as



Extravagantly prolific in quantity as well as in quality of bloom, the white Canari with its yellow center is a great favorite

they appear. At the end of the season it is wise to destroy all tops, as in this way the parasite cannot be carried over the winter. Cut the stem close to the ground or break from the crowns.

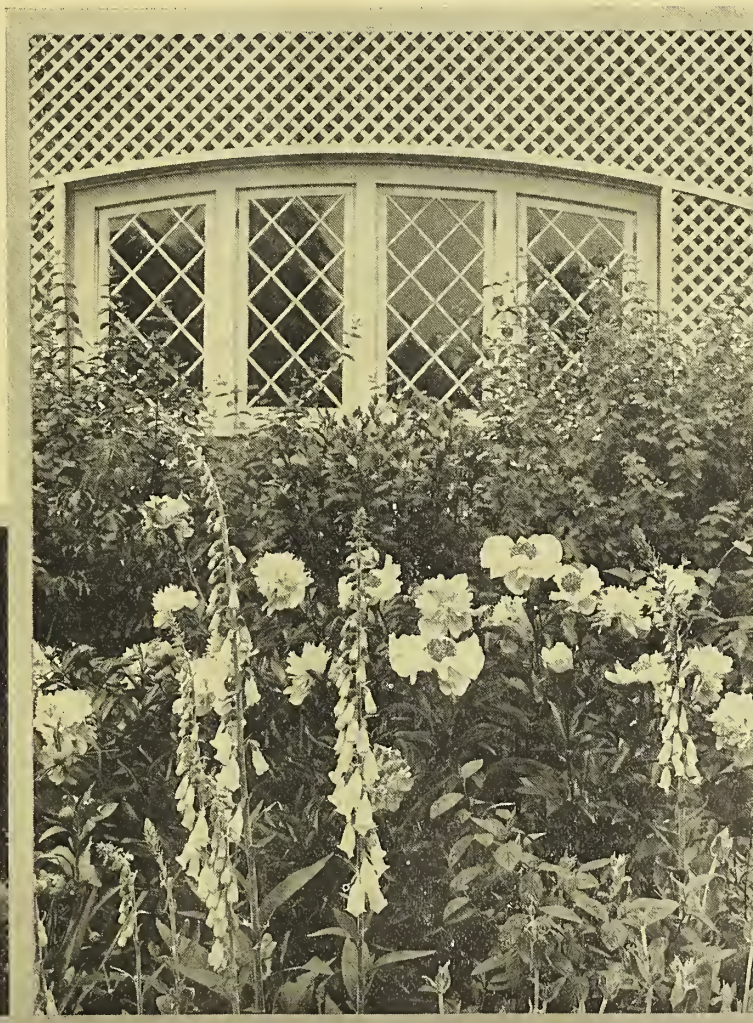
The color of the blossoms need not be considered when using peonies as a background for annuals, but should be given most careful consideration when they are used to create color effects in the early spring. Among the white peonies—and they are considered by some the most beautiful of all—the *Festiva maxima* is generally ranked among the first, for it bears wonderful, great, white flowers on long, stiff stems, is very fragrant, a notoriously vigorous bloomer, and is the very first of all to open to the sun. Occasionally, the white petals will be tipped with red, memory of its *Officinalis* ancestry. Closely following is the *Festiva*, much like it, only dwarfed instead of vigorous of growth. These two together prolong

the white season most accommodatingly, besides adapting themselves to graded height. One of the loveliest of all the white peonies is the Duchess de Nemours (Calot). Delicately fragrant, it opens its creamy-white guard petals, revealing a lovely lemon-yellow center. It looks much like a water lily. As it opens, the yellow center gradually fades to white, until at its hour of perfection it is a pure white. Madame de Verneville, broad

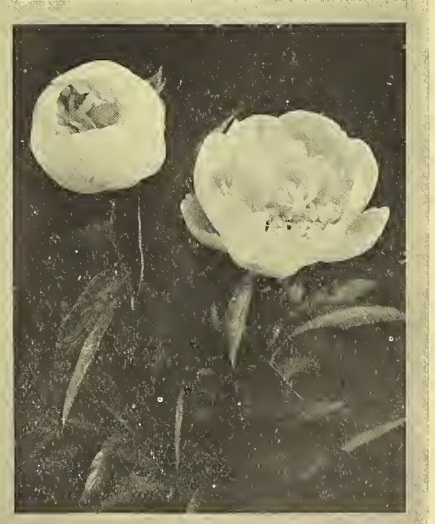
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M. Jules Elie is unusually large and handsome, shading from a fresh, bright pink to deep rose at the center



Nowhere does the king of flowers show off to better advantage than in the rôle of shield and background to so dainty an annual as the foxglove. Peonies may be used effectively to conceal the house foundations



Loveliest of the white peonies is Duchess de Nemours, with its creamy white guard petals and lemon yellow center

A Pink Garden of Individuality

THE EXPERIENCE OF A WOMAN WHO
PLANTED AND PROPAGATED FOR COLOR
SUCCESSION—FROM NARCISSUS TO
CHRYSANTHEMUM IN AN ADIRONDACK
GARDEN

E. E. TRUMBULL



By careful selection the tulip season was made to last until the perennials began to bloom—two months from the first Duc von Thol to the last Darwin



Roses fitted especially well into the color scheme. Hybrid teas furnished a long season of bloom. Those shown here are Frau Karl Druschki and Mrs. John Loring



Late May finds the peonies in bloom, great clumps of white shading to pink and clumps of pure pink. A garden of sweet scents this, besides a garden of color succession

AMONG the gardens I love to visit is one where reign soft, harmonious colors, a garden that, like Topsy, "just grew" from a very small beginning, spreading in all directions until it reached generous proportions for a small garden. The only plan followed by the fair gardener was to grow such flowers as harmonize with the pink and rose color she loves, and to remove as soon as possible any which fall below the standard—a safe and sure way to avoid discordant contrasts and clashing colors. There are no prim formal walks, but narrow, pink-bordered paths, often delightfully irregular, lead to the points of interest. Individuality shows itself both in the choice of flowers (preference being given to single blossoms) and in the garden's setting.

Spring is especially welcomed here, as it brings with it in generous quantity the narcissus, which last almost a month. After the monotony of our long, cold winters, how we welcome these brave first flowers of spring! Among the last of them is the poet's narcissus with its waxy petals and red-rimmed cup, which is such a delightful vase flower. Last of all is the double poet's, *Alba plena oderata*, one of the loveliest and most fragrant of the family, blooming with the tulips, wonderfully effective when used with the single pink and white tulip, Cottage Maid, either in the garden or for table decoration. There is a bewildering assortment of tulips from which to choose, when, even as in this garden, the selection is limited to pink and white and single flowers, the one exception being the exquisite semi-double Murillo. By careful selection, the tulip season may be made to last until the perennials begin to bloom, as it is more than two months from the first Duc von Thol to the last Darwin or Cottage Garden tulip, which blooms simultaneously with the iris.

The German iris is the only one used in this garden and the color is not confined to rose and white, many tones of blue and lavender being used. Noticeable among these is the *Pallida dalmatica*, claimed to be the largest and most beautiful of all German iris, and the exquisite Madame Chereau, with its pure white ruffled petals bordered with blue. I wonder if amateur gardeners fully appreciate the iris? It is such an old flower and most of us have been familiar with some variety of the family from childhood. Iris was the old Greek word that meant "rainbow goddess," and all colors of the rainbow may be found in the flower. In addition to its beauty it is so hardy that it will thrive and cover itself with bloom even though

neglected and uncared for. The broad foliage is never troubled by insects or blight and makes attractive clumps or borders after its blossoms have passed. Many of the newer sorts are as fragrant as arbutus. Among the most beautiful of the new varieties is the exquisite Wyomissing, which I have never seen in bloom in any other garden. It is a blending of pink, cream and white, pink being the dominant color.

Coming with the iris and lasting well into July are the blossoms of the long-spurred columbine, fluttering like pink, white and cream-colored butterflies over the heavier blooms, adding the touch of lightness, which is so attractive in a garden. Another feature is the gypsophila, which one sees blooming everywhere. Most gardeners know that perennial gypsophila is hard to establish from roots, and even when well started the season of bloom is short. But this little gardener has the dainty flower from early summer till frost, simply by scattering seed of the annual variety among the perennials and over the bulbs, thus making the garden more attractive and furnishing enough pink and white lace-like blossoms to combine with cut flowers.

Perhaps the most exquisite show in the garden is when the Madonna lilies are in bloom. If a fairer, sweeter picture can be made than a hundred stalks of this lily in full bloom, waxy-petaled and with stamens of gold, I should like to see it. The setting here is particularly good. A narrow path bordered with hardy garden pinks and pale grey-blue ageratum set alternately leads to the bed of lilies, whose beauty is further enhanced by a nearby planting of pale blue *Delphinium Belladonna*. Blooming simultaneously with these lilies and delphinium are the hybrid tea roses. These are at one side in a bed by themselves, and afford so much pleasure for such a long time it is hard to conceive how any one can be willing to do without them, especially as many of them are so hardy they require but little protection here in the foothills of the Adirondacks, where our winters are not only severe but very changeable.

Who was it who first styled the rose "Queen of the flowers"? If she could only see the hybrid teas of to-day she would be sure the title was well chosen. There are too many varieties grown in this garden to describe all—I will only speak of the later additions to the collection. At the head of the list this gardener places La Detroit, Joseph Hill and Lady Ashtown. The first-mentioned is of the largest size, an exquisite blending of pink and rose. Joseph Hill is one of those strong, vigorous growers always in bloom—and such bloom! In the catalog it is described as salmon pink, but I would say it was an absolutely perfect rose, much the color of, and equally as beautiful as, the famous Betty, which is perfection itself. Lady Ashtown has very long buds, is vigorous, always in bloom, and bears its large, lovely flowers of soft rose shaded with pink and yellow on long stems excellent for cutting. Another prime favorite in this garden is Pharisaar, a white pink-shaded bloom of great beauty, whose most

(Continued on page 46)



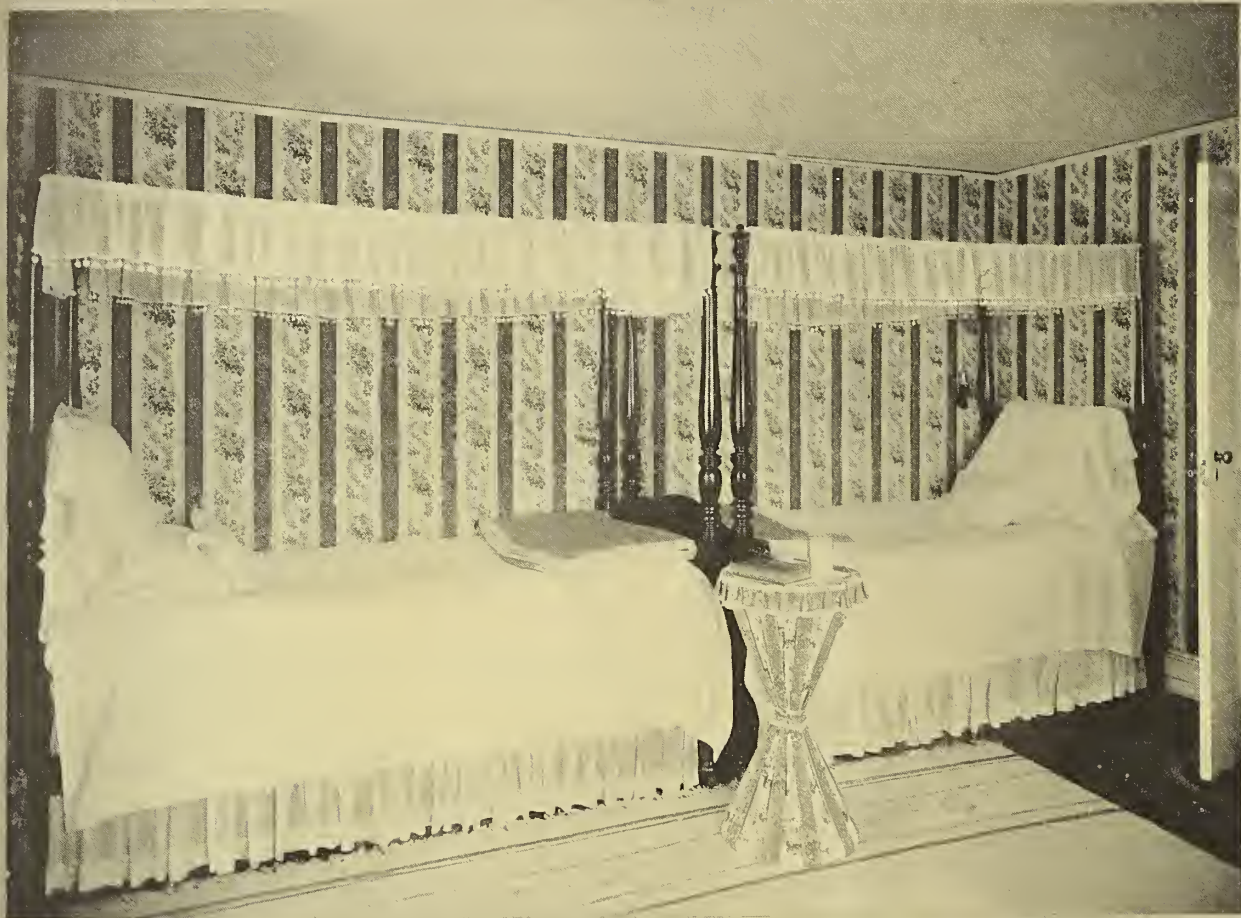
The glory of the garden is at its height when the Madonna lilies are in bloom. Visualize a hundred stalks, waxy-petaled and with stamens of gold



Blooming simultaneously with the Madonna lilies and the hybrid teas come the foxgloves, set in a narrow bed bordered with hardy pinks and ageratum



Phlox means a flame, and rose, salmon pink and white flame by the border, filling the garden with bloom until September brings the Michaelmas daisy and the hardy chrysanthemum



Where the size or proportions of the guest room do not permit twin beds being placed side by side, try them foot to foot, as done here. The furnishings of the room were inexpensive — muslin canopies and valances, rag rugs, and an hour-glass table, covered with cretonne chosen to harmonize with the wall paper

Or if the room has a large unused closet, remove the front and set a cot bed in the alcove. Paint the wood-work white, frame the opening with a valance and curtains, put a cheery paper on the wall, and with a piece or two of Colonial furniture the room will be both novel and inviting



TWO WAYS OF ECONOMIZING SPACE IN THE SMALL GUEST ROOM

Photographs by Mary H. Northend

Building for Hospitality

GUEST HOUSES AND GUEST ROOMS THAT HAVE SOLVED THE PROBLEMS OF LIMITED SPACE—A NEW USE FOR OLD OUTBUILDINGS

DALTON WYLIE

Photographs by Mary H. Northend

PERHAPS it was Baron Stiegel who originated the idea. At any rate, that eccentric Colonist, whose beautiful glassware we have lately begun to appreciate and collect, built a guest house near Schaefferstown, Pa., as far back as 1769. Like everything the Baron did, it was an amazing piece of originality, and later became known as "Stiegel's folly."

Overwhelmed by the results of his own lavish hospitality, the Baron decided that his several residences were not large enough to accommodate all his guests. So he built this strange tower or *Schloss* on a hilltop some five miles north of Elizabeth Furnace. It was a wooden structure built of heavy timbers, in the form of a truncated pyramid, seventy-five feet high, fifty feet square at the base and ten feet square at the top. On the ground floor were banquet halls, and above were richly appointed guest chambers. Here the princely manufacturer entertained on a grand scale so long as his money held out.

It is quite likely that Stiegel borrowed the idea from his birthplace on the Rhine, and that the origin of the detached guest house dates back to antiquity. The fact remains that in this country it is by no means a common institution, in spite of the American aptitude for securing the highest efficiency in matters of household management.

Everybody, of course, has a guest room—or spare room, as we used to say. Many modern homes are built with two or three guest rooms that may be thrown *en suite* if desired, and well provided with bathroom facilities. But how about the day when the unexpected guest arrives, with the house already full, or when Harold brings five chums home from college unannounced? The most capable matron may be excused for being a bit put out on such occasions. Yet one cannot give up half a house to rooms



A detached guest house will solve the entertaining problem both for hostess and guest. This vest pocket bungalow on the Parker estate at Nanepashomet, Mass., is an example of what can be done with little expenditure

for guests alone. What then?

The answer has been found in the detached guest house which may be made as attractive and luxurious as you please, but which may, if desired, be inexpensively constructed and simply furnished. One cannot treat one's best guest room in quite that fashion. When not in use the visitors' quarters are not taking up valuable space in the house. The guest house may be closed up when unoccupied and need not be heated.

Another thing: The average guest room offers comfort but no privacy. You may have an open fire and a desk and books in it, and do everything you can to make it complete and homelike, it nevertheless remains a part of the

house of the host and the guest lives continually under a certain amount of restraint and obligation. Particularly is this the case where young children are among the visitors in a home that is not accustomed to them. The detached guest house furnishes the desired freedom and the opportunity for privacy. There the children may romp without disturbing anybody. There mother may give way to her headache and lie down without fear of calling the attention of the household to her condition and causing unnecessary inconvenience or embarrassment.

The elaborateness of the guest house will depend, of course, on the needs and resources of the owner. A one-room, unheated bungalow, without running water, may be put together for a hundred dollars or so, or the guest house may be well built, with living-room, porches, and chambers, heated and supplied with bathrooms, and cost several thousand. So there is no rule about it. A few examples cited will give a better idea of the possibilities than a long analysis. Some of these, it will be observed, are the results of remodeling, of utilizing buildings already on the place.

Of this type is the guest



Pullmanize the beds and save space. Besides, guests like novel experiences, such as sleeping in berths that won't bump and washing at basins that fold into the wall



The last state of this old shed was better than the first. Given windows, bunk beds, a curtain, a few chairs—and there was a guest house



On an estate at Cataumet, Buzzard's Bay, is this wind-mill, converted into a commodious guest house



The interior of the mill has been left much as it was—the old hand-hewn timbers, boards being still exposed. Here, with the simplest of furnishings, has been made a bedroom; the living-room is on the floor below

house at Irithorpe, the Gage estate at Shrewsbury, Mass. With the purchase of automobiles and the building of a garage, the stable became a super-numerary among the buildings of the estate, until the idea was conceived of remodeling it as a guest house. The lower part is still employed for utilitarian purposes, the second floor has been completely fitted up to serve the needs of hospitality. What was once the barn loft has now been divided into three bedrooms, a bathroom, and a lounging-room, one of the attractions of which is a billiard table. Two porches open from this apartment, one of which is furnished for outdoor sleeping. The gardener has done his part to make the place attractive.

Similar arrangements have been made by Mr. Thomas Lyman Arnold at his country place on Charlestown Bay, R. I. The main dwelling, by the way, was evolved from an old cow barn on the one-time farm of King Tom, last chief of the Narragansetts. When Mr. Arnold first acquired the old farm the number of more or less wornout small outbuildings upon it offered a real problem. Some of them were picturesque in line and setting, but in their untouched condition they were a disfigurement.

Having succeeded so well in making a house out of a corn barn, Mr. Arnold turned his attention to a good-sized corn-crib standing not far away on a little knoll. Sills and timbers proved usable and the frame was straightened and trued. The exterior was shingled and the interior sheathed with North Carolina pine. Windows and doors were put in, an addition built on the rear for a kitchenette,

(Continued on page 58)

The Balance Sheet of an Orchard

BEING THE REASON FOR THE FAILURE OR SUCCESS OF THE BACK-TO-THE-LANDER—
THE FOURTH YEAR WORK IN APPLES—ENSURING SUCCESS BY DIVERSIFIED CROPS

JOHN ANTHONY



THE handshake of greeting was hardly over when the question that was in the heart of my friend leaped to his lips: "Does it pay in dollars and cents?"

The query took me unawares and I answered somewhat vaguely: "Why, yes, of course it pays," which was not a correct answer. "It" does not pay. No "it" on earth would pay in the hands of some people. The Standard Oil Company could be ruined in a decade if its destinies were to fall into the hands of incompetents. No farm, no orchard can long economically endure by itself. Systems of farm management change continually and must continue to do so to meet changing conditions. A system that pays to-day may fall behind hopelessly five years hence.

The real question is: Do "you" pay? Are "you" a yielder of dividends? Can "you" make use of the opportunities which the land provides to make an income?

Only four years ago I was asking myself that very same question, even while hoping, with every grain of faith that was within me, that the answer was in the affirmative.

The New York State Department of Agriculture believes that "More farmers miss real success because the business is too small than for any other single reason. Lack of diversity is the weak factor in a great many farms. Poor production limits the success of about as many farms as does diversity." This lack of successful planning is usually the fault of the man himself. It is the personal factor. Can "you" discern and correlate the various opportunities offered on your farm so that the sum total of the work may be profit?

The problems to be met are individual; they belong to the place and to the man. Methods which will succeed on this farm will not pay on the next one to it, while the owner of the adjoining place could not handle this orchard successfully as I handle it, neither could I run his farm as he is doing. He makes money on crops that would ruin me. He brings up the productivity of his land by methods that would mean a debit entry every year that I attempted it. Certainly, I envy him his ability and, possibly, he envies me some of my opportunities.

The same authority states that if the farmer cannot figure out a labor income for himself equal to that of the man he hires, it might be wise for him to give up farming and work for his neighbors. Certainly this may be, if the man is so dead as to accept this condition of affairs and sink under it. Then let him live as a hireling all the days of his life.

It takes a lot of capital of money, of time and of experience to build up a farming business. For years the balance sheet may be on the wrong side of the ledger, although the farmer is gathering together the factors which later will ensure success. Much may be properly charged to development, education and

organization. The right apportionment of these costs is one of the personal problems in the life. It is unwise to give a \$5,000 education to a \$500 boy, but a \$5,000 boy is not equipped for his greatest development with a \$500 education. Can you see a good chance of a thousand-dollar income from your farm? Then an investment of \$15,000 is yielding slightly over six per cent. Are you looking forward, with some confidence to making \$5,000? Then on an investment of \$80,000 you would be



By planting such crops as will not interfere with the apple activities, we are able to increase the net income of the farm



The young trees that are growing up around us are as yet only an added burden, but they are the most substantial investment on the place

making over six per cent interest. This is a low rate of return for money subject to the inevitable risk of business, but serves to suggest the amount of money which a business of like calibre would require in the financial world.

If, after the period of development has passed, you cannot figure out a profit or see one in prospect, then is the time to talk of working for your neighbor; but until that time—unless you die mentally—take your courage in both hands and carry the fight through to the finish, despite the discouragements which will meet you at every turn.

My problem of farm management centered around the orchard, for that was the crux of the whole proposition, and the chief element controlling all plans was the eight-mile haul to the railroad, made even more burdensome by a heavy hill.

The first consideration is self-evident—a way must be found to minimize that cost. The answer is equally obvious: produce only high-grade fruit.

But to raise the grade of the fruit in the orchard is a slow process, while to find the market is a slower one yet. One cannot find the market without the fruit nor can one afford to raise the high-grade fruit without a high-priced outlet, so the one elevating process must go hand in hand with the other. Each year must see both advantages pushed a little further.

Immediately another factor is presented, for an effective organization must be kept within reach to handle the crop. Untrained labor will not do for this high-grade packing; there must be specialists in every department. We can count on getting some of these men as they are



For the first time in fifty years the hilltop was plowed and harrowed. Our wheat crop was the first sowed in that region for two decades

wanted, but a few must be kept on the place itself, regardless of outside conditions.

On this place we are emerging from one phase of development only to plunge into another. The cost of making over the old trees into a modern, well-kept, highly-productive orchard is nearing an end. We have sometimes sacrificed immediate returns for the sake of building up our markets and extending our reputation for quality of products and honesty in dealing. The returns from these investments were a marked factor in this year's balance sheet. The young trees which are growing up around us are, as yet, only an added burden, but they are the most substantial investment on the place. Bringing land back into cultivation and fairly extensive setting out of small fruits are other costs which are good business ventures but not productive of returns for another year or two. The creation and welding together of an organization to handle our fruit crop is another present cost.



Only as a side line are potatoes safe; for though high one season, they may be below our cost of production next

A study of our accounts shows that we can divide the expenses into four general heads: (1) labor on the orchard; (2) labor cost to preserve the essentials of the organization and to keep the place running; (3) grain for live stock; (4) living expenses of the household.

There are two effective ways to increase the net income of a farm: one is to make more money and the other is to save it.

Year by year our apples sell for more money and, as the young trees begin to bear, this sum will increase by leaps and bounds. Our income is all right, but our costs are too high to continue. The labor in the orchard is a fair charge against the income from that source and our efforts can only be directed towards making this labor more effective and therefore more economical. But the charge for labor at other seasons, which, in part, is simply carrying the men from one season to another, is a charge which

(Continued on page 49)



High-grade fruit is a goal we can only gradually attain, but each year finds the orchard more modern, better kept and more highly productive



The furniture and decoration of the entire house have been chosen for coolness and comfort. Oriental rugs and a few well selected ornaments lend an air of elegance

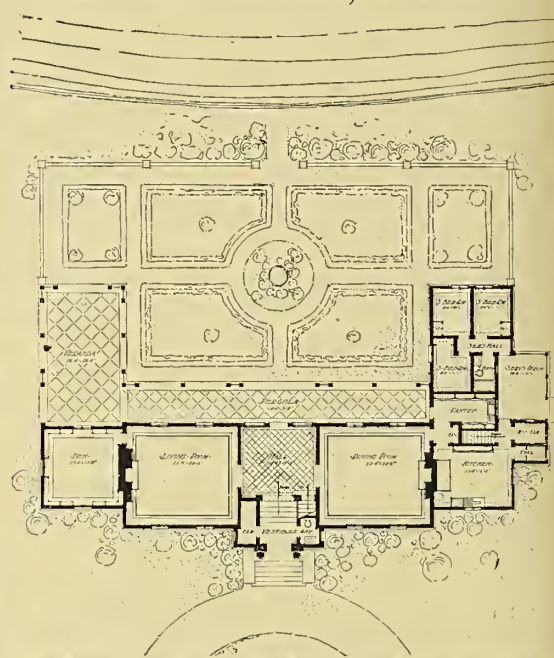


Viewed from the balustrade along the cliff the shape of the house is readily seen. A veranda on one side and a service wing on the other enclose the court



Accessories of the veranda and terrace show the owner's fondness for foreign decorative arts. Here are placed Italian porch and garden furniture, bits of faience and majolica

THE SUMMER HOME OF MR. PITTS DUFFIELD AT SMITHTOWN BAY, L. I. *Mann & MacNeille, architects*

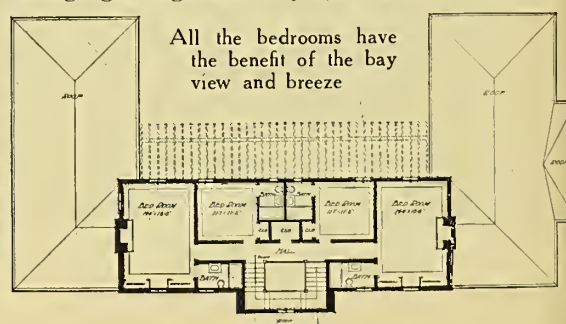


The house faces the bay, with the view hidden until the hall is reached

The north shore of Long Island has long been a favorite location for the summer homes of those wealthy New Yorkers who wish to maintain a country estate near the water but within a few hours of the metropolis. Among the centers around which the summer life of that section gravitates is Smithtown Bay, the high cliffs of which are not unlike the chalk cliffs of Kent.

Along the edge of these cliffs has been located the summer home of Mr. Pitts Duffield. Only a broad terrace bounded by an Italian balustrade separates it from the edge, and from the veranda one obtains an uninterrupted view up and down the coast.

The architects have given a low and broad sweep to the house by extending verandas and overhanging eaves. The style of the architecture is distinctly Colonial with some suggestions of the Italian Renaissance. The interior is treated with excellent taste and with an individuality that expresses clearly its purpose. The walls of the ground-floor rooms are divided into simple panels by the application of wood mouldings nailed directly to the plaster. A uniform tint of neutral grey has been applied to the entire interior, and the individuality of each room is obtained by variety in furniture and hangings, rugs and objects d'art.



All the bedrooms have the benefit of the bay view and breeze



Approach to the house is skilfully planned to lead one by a winding driveway to the entrance and to withhold all intimation of the proximity of the Sound until, upon entering the cool and spacious hall, the first glimpse of the bay is obtained, framed by terrace walls and loggia columns



Simplicity in construction and decoration obtains throughout the house. On the first floor walls remarkably decorative panels are made by simply nailing moulding to the plaster; the floors are oak laid in plain strips. The entire interior is painted a neutral grey

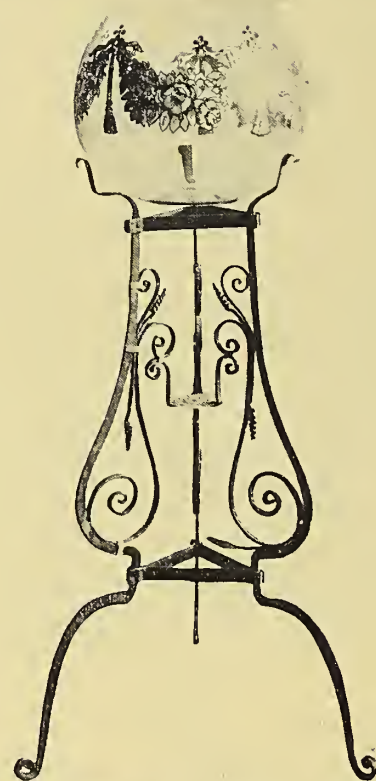


INSIDE THE HOUSE

HOUSE AND GARDEN will gladly answer questions on interior decoration and the shops. Its shopping service will purchase any of the articles shown or mentioned on these pages. Address "Inside the House."



Tin flowers present almost the last word in modernist decoration, which, by the bye, is more and more reverting back to the artificial of bygone days. They come in brilliant colors and in a large variety of subjects, ranging from \$30 upward. The Tôle vase in which they are arranged shows a chinoiserie design. Two shades of green are used. Its price is \$15. The two small Tôle vases of like color are 18th Century Italian in feeling. \$20 the pair



Although this wrought iron flowerstand may be pleasingly, or displeasingly, reminiscent of the days when grandmother discarded just such an object to the limbo of the cellar, the fashion for them has returned. In fact, the fad for wrought iron has descended upon us again with a vengeance. Flowers on the porch and in the conservatory will hereafter be arranged in stiff pyramids—with these stands contributing their share of the stiffness. This type comes in a rusty black coloring, or in old green, with touches of dull gold, 5' 2" high. It also comes more elaborate, with crystal drops and chains, at \$100. The workmanship is delicately wrought. \$75



Another example of the wrought iron work is found in this fish bowl standard. Standing 32" high, finished in rusty iron, antique bronze or dull Italian gold, it brings the bowl in a good position to watch the slow, shimmering movements of the fish. Both standard and bowl are decorated in antique green and gold and sell together for \$45. As goldfish in themselves are strikingly decorative, they should be placed in such a position that the light can filter through the water and exaggerate them into grotesque shapes. Either place the bowl then, on a window sill, or raise it to the light on a standard such as this

Transparent cloisonné has been chosen by a well-known importer as an admirable material for lamp shades. In each of the lamps shown the copper has been burned out of the shades, leaving the finely toned enamels held together by wire. The lamp on the right shows a peacock in natural colors in the shade, upon a base of carved ivory figures. Chrysanthemums in various colors give a delightful effect to the middle one. The mushroom shape is novel and the base is of Shippo bronze. The third has for a base a group of bronze elephants, by Maruki, with a dragon motif in the shade in green and red. Reading from left to right their prices are \$135, \$70 and \$175



Since fire screens are apt to occupy a prominent place in the room, there is every reason that they be carefully chosen both for line and decoration. This screen of Chinese lacquer, measuring 25" x 36", may be had in both red and black to fit the color scheme of the fireplace or the furnishings of the room. The panel of Chinese brocade in black and gold has a rich tone, decorative in itself. Being of light weight, the screen can readily be moved about and yet is stoutly supported by its broad base. \$48



The tin lampshade, which is coming again into vogue, is well represented in this Directoire lamp. Decorated in multi-colors, it bears the same design as the Venetian standard, the two thus creating a good decorative unit. The shade and standard, mounted for two lights, sells at \$37.50



Much of the charming spaciousness of a room is the result of its mirrors. They must be first beautiful in themselves, then fitted to that setting which will display their own beauty of line and color and give opportunity for pleasing reflections. This applies as well to small mirrors as to large. Here is a Venetian lacquer mirror, Chinese in design, of cherry-wood, and decorated with a gold ground and figures in multi-colors. It comes in two sizes; 26" by 18" and 32" x 18" priced respectively at \$24 and \$27



A design of brightly colored butterflies gives a novel note to this Bohemian glass water set. The figures are of painted enamel that has the double advantage of being both beautiful and resisting the wear of washing. A thin gold line rims the top of the pitcher, glasses and tray. \$22



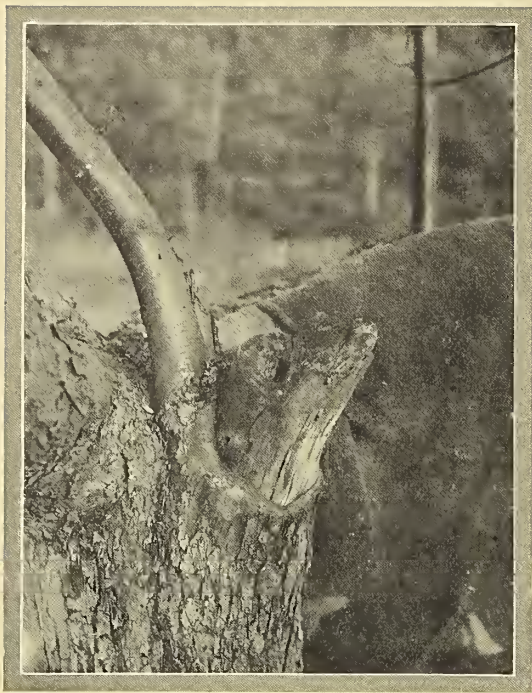
The cycle of fashion swings round and brings into favor again Mason's iron stone china, that used to be in vogue in our grandmothers' day. This salad bowl, done in dull black and decorated in a floral pattern of red, green and yellow, laid on in brilliant tones, sells for \$10



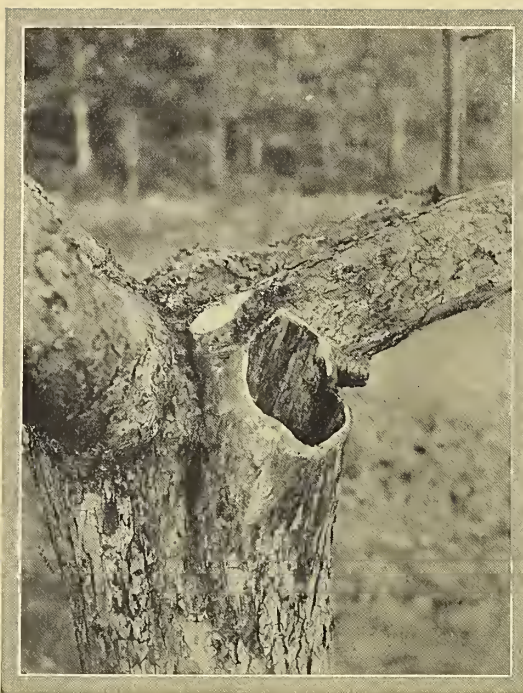
You can never really have too many trays because each service would seem to require a new kind and because, when properly placed, they add a touch of color to the shelf or the buffet. Thus this tray of white enamel. The bottom is plate glass over brightly colored linen, a fabric showing a pheasant design in several shades of blue. For the breakfast in bed—happy luxury!—nothing could be more refreshing in appearance or more serviceable. Strong, light of weight and easily kept clean it satisfies all the wishes for a breakfast tray. \$6



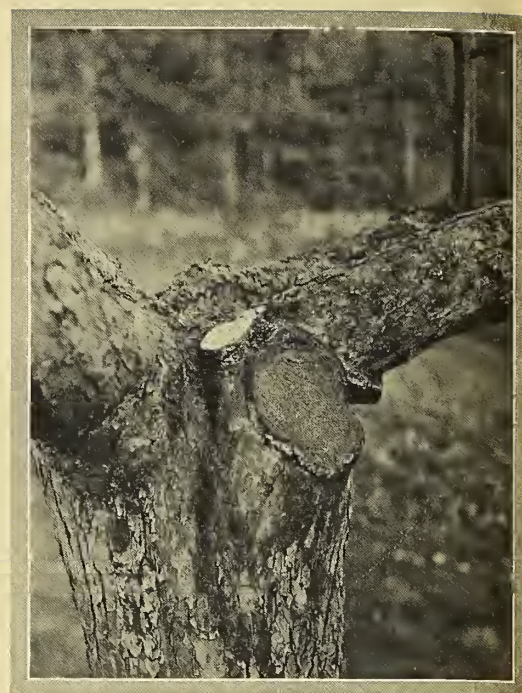
Delicately shaded lavender bands, inlaid with black medallions, make a pleasing color contrast against the plain white ground of this breakfast set. In the center of each medallion is a tiny red rose. The handles of the various pieces are in gold. The set may also be had with pink or yellow bands instead of the lavender. This is an excellent idea for the woman who entertains her guests by letting them entertain themselves, or who would do away with the solemn, high, all-the-family-must-be-present breakfasts characteristic of a previous generation. \$30



Trees in this neglected condition necessitate immediate attention. To prevent further decay first clean out stump



Cut off the small branches surrounding the stump and see that the decayed edges are cut away



Then fill the hole with cement and paint the stump of the branches to preserve the sap

Garden Suggestions and Queries

CONDUCTED BY F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and grounds. When a direct personal reply is desired, please enclose a self-addressed stamped envelope

First Call for Fall Planting

UNDOUBTEDLY, the biggest opportunity the average gardener misses is that of fall planting. There are two big reasons for this: the planting fever is not "in the air" as it is in the spring, and one may seem to be working against Nature, rather than with Nature, in planting at this season of the year. But this is only apparent; in the lives of many classes of plants there is a natural lull during some six to ten weeks before freezing weather, when they have ceased growth and are in a more or less dormant condition, and consequently just right for planting out, moving or resetting. This is particularly true of things which bloom early in the spring and which, if shifted at that time, are apt to lose a season's bloom. The other reason is that, while the policy of procrastination is undesirable in the spring, it is fatal in the fall.

For most things October is the best month to plant in—but the gardener who has not his plans definitely made and his stock ordered in September is likely to "get left" altogether or be so late with his work that the crops will not be satisfactory—for which, of course, he blames the person who advised him to plant in the fall and resolves never to attempt it hereafter.

The things which should be set out this fall are the deciduous shrubs, the coniferous and broad-leaved evergreens, provided they are done at once, the hardy perennials, deciduous shade trees and

fruit trees, with the exception of the pome fruits, and the thin-skinned trees, such as birch and peach, the rugosa and the hardiest climbing roses, and, among seeds, the hardiest annuals and perennials for wintering over in frames, and, just before hard frost, sweet peas for coming up early in the spring. Among vegetables, the asparagus, rhubarb and sea-kale may be set out now with advantage; the sooner they can be got in, the better, as the more firmly they can become established in their new quarters before freezing weather the surer will be the success of the planting.

In ordering shrubs, and especially evergreens, it is well, if possible, to make a personal visit to the nursery when selecting your stock. This method has two decided advantages over ordering by mail "sight unseen;" in the first place, individual specimens vary so greatly that the real difference in value of the two or three plants out of a large-sized stock is two or three times as great as that of the average. A symmetrical tree with a good, straight leader will be an ornament and a satisfaction from the start. One which may take several years to "get straightened out" (nearly all of the evergreens are propagated from branch cuttings and do not start like seedling plants) will prove, temporarily at least, a source of annoyance and will probably never make as good a specimen. Furthermore, an actual sight of the various shrubs and trees, especially the coniferous evergreens with

the so-called blue, silver, golden and other colored foliage, unless you are already familiar with them, will give a much more definite knowledge of their desirability for different purposes than all the reading of catalogs. Do not visit a nursery, however, without a pretty definite plan of what you want to plant and, incidentally, of what you want to spend!

GET THE FRAMES IN SHAPE NOW

One of the most important jobs for this month is to make ready your cold-frames and the materials for the hotbed, if you are going to have one through the winter, so that at the end of the month they will be ready to receive lettuce plants, radishes, spinach, pansies, half-hardy perennials and other things which may be successfully grown or carried through the winter. In this connection the greatest advantage of the double-glassed sash with the cold air spaces should be emphasized; even if you already have a number of the standard types, get two or three of these for your winter use.

For lettuce the soil can hardly be made too rich, provided the right materials are used—well-rotted horse manure, if it can be had, otherwise prepared horse or sheep manure and fertilizer rich in nitrogen. The radishes will be helped by a generous application of land plaster. The frames which are to be used for planting next spring may be heavily manured this fall. It will save doing the work then, and the soil will be in better condition than if it

were freshly manured in the spring. If the frames are made of wood and are getting old, several years of service may be added to them by getting a good, heavy, stone surface roofing paper, cutting it into strips of the right width and nailing it on securely either outside or in. In repairing and making tight old sash, you will find liquid putty much easier to use and more satisfactory in its results than the ordinary putty. Instead of caking hard, it forms a tough skin over the surface, the inside remaining plastic, so that it does not get cracked and jarred off in moving the sash about. Keeping the sash thoroughly painted is the best life insurance you can provide for them.

FALL CARE OF THE LAWN

Another time-saving spring job, which can be done as well or better now, is the repairing of ragged lawns or even the making of new ones. If the lawn made last spring has not been wholly successful, or if the summer has proved too much for it, the repairs should be made now, so that the new plants will have time to become thoroughly established before freezing weather. Bare spots should be gone over thoroughly with a steel rake, fertilized and seed sown thickly and rolled in. If the weather is dry, water copiously until it is well up. A mixture of pulverized sheep manure, good garden loam or rotted sod, and hydrated lime slacked for a week or two and then spread on as a top dressing is very effective. To a bushel of the loam or sod add about five pounds of lime and one to three quarts of pulverized manure. The naturally prepared humus, which can now be bought by the hundred pounds at a reasonable price, is particularly effective for warm treatment, as it contains not only the plant foods that are needed but also serves as a moisture-retaining mulch, which is beneficial to either sandy or heavy soils. Heavy rolling after sowing the seed is one of the most important factors in getting a "good stand." The mixture described above can also be used for filling in slight depressions or unevenness in the lawn surface.

DOCTOR YOUR TREES AND SHRUBS NOW

Another job which should be attended to before the ravages of winter again set

in is getting your trees and shrubs into shape. On even the small place with only a few trees, careful search will usually reveal a number of cavities or more or less decayed spots which should be treated. In doctoring old wounds, the first thing is to cut away ruthlessly everything until sound wood, both about the mouth of the cavity and in its interior, has been reached. Then treat the tree thoroughly with creosote or special tree paint, which is not expensive. When this has dried, make a mixture of concrete, using one part of cement to two or three of sand. Cavities that open on the side of a trunk or limb can be filled smooth by placing a collar of stiff paper onto them and around the trunk or limb to hold the concrete in place until dry. Any bark or wood on the surface injured during the process should be painted over.

All shrubs should be gone over to be cut into symmetrical shape. But those which bloom during the early summer should not be pruned until just after flowering next year. The others may be cut back now as much as desired and old wood that has begun to crowd the new growth or branches that have become diseased or injured should be cut out back to the ground. Shrubs growing close together in the border will not need as much attention in the way of pruning as individual specimens about the house or on the lawn.

FALL CARE OF ASPARAGUS, RHUBARB AND STRAWBERRY BEDS

The yield of plants of asparagus, rhubarb and sea-kale will depend almost entirely on the growth made during late summer and fall, which store up energy in the roots for next year's early growth. If they have not been fertilized during the summer, give a good dressing of well-rotted manure or chemical fertilizer now, working it into the soil thoroughly. The asparagus tops should be watched for the appearance of the asparagus beetle, which can be controlled by spraying with arsenate of lead if taken in time. If the tops are very badly attacked, or if rust sets in, the tops can be mowed off close to the ground and burned. Next year, as soon as through cutting, keep them thoroughly sprayed. A surface mulch of rotted manure will be of benefit, especially if the season is dry. From now on the straw-

berry bed, either new or old, should be kept well cultivated and free of weeds up to the very end of the season. Plants grown by the "hill" system should be watched carefully and all runners cut off as soon as they start. Some varieties which are very prolific in throwing runners should also be checked as soon as they have started enough plants to fill in the rows satisfactorily where the "matted" row system is used. The plants should not stand closer than 6" or more for strong-growing varieties.

TAKE PART IN YOUR LOCAL FAIR OR EXHIBITION

The success of the flower and vegetable gardens in your locality depends, to a large extent, upon the co-operation of individual gardeners as well as upon their personal efforts. The interest created and the value of new ideas and suggestions received at your local fair or exhibition are garden assets worth while to justify any time and trouble you may be put to in actively participating in them. Join your local society! The small amount of money invested will probably be repaid several times over in the actual improvement and increase in your flowers or vegetables, to say nothing of the other advantages to be derived. By all means plan to exhibit yourself, even if you can take but one or two things; and even if you feel pretty sure that you cannot capture a blue ribbon, do the best you can this year to make sure of winning some another season. Mere size does not always bring first prize. In selecting vegetables, use the specimens which are smoothest, most uniform in size and most typical of the variety, rather than the largest. Attractive appearance always helps to impress the judges favorably—in fact, in many cases a definite number of points is allowed for "attractiveness of display." Trimming with tissue paper, foliage or flowers often requires but a few minutes' work and adds very greatly to the appearance of an exhibit, but, of course, it should not be overdone. In staging flowers be sure not to crowd them. A few blooms, artistically arranged in a holder, can be seen to much greater advantage than several times that number crowded into the same space.



Exhibit at your local fair! This section of onions shows how to classify and arrange them



EDITORIAL



WOMEN AND GARDEN COLOR SCHEMES—A REPLY

In the recent issue of a British gardening periodical, a reviewer, writing of a certain American book on flower culture, takes exception to the tendency American women have for planting their gardens according to a color scheme. His main objection is that the color scheme is not Nature's way, and that it is not an artistic way. "I never saw a color scheme in the Alpine meadows or in the Jura woods or among the California hills," he says. "If we go to the best English gardens we see nothing of the kind at Nymans, or Borde Hill or Betton and many others."

To this we might reply that we have never seen in Nature such topiary work as that at Trewoegey in Cornwall, where the yews are clipped after the fashion of chocolate drops in an August sun, nor such beds as there are at Castle Ashby in Northamptonshire, nor such pools as can be found at Branham Park in Yorkshire.

While this reply may seem to beg the question, the reviewer has, for his part, mixed his terms. Before one considers the subject of gardens and gardening he must first make the distinction between man's way in the garden and Nature's way.

Nature's way is a wild way; it is unrestrained, arbitrary, seemingly regardless of law or order. Nature abhors a straight line, according to the Brownian school. Man's way, on the other hand, is more the way of the straight line, of geometrical exactness, of planting for a preconceived effect of succession.

When man began to tame the wild garden he introduced into it his vagaries of straight line and color scheming, and thus, according to the gardener's fashion of reckoning progress, the first mark of civilization was the use of such architectural formality and exactness in the garden as would express his way of doing things, of such order in arrangement and planting as would tend to greater productivity and ease of cultivation.

Doubtless these changes first saw permanence in the work of Egyptians, whose gardens, if we can depend upon contemporary pictures scrawled on the walls of tombs, consisted of a parallelogram entered through a great portal and enclosed by a wall. Vines were trained along rafters supported by pillars, much in the fashion of our present-day pergolas. Beside these were straight walks, palm alleys and pools, geometrically square and correct.

Dipping into some of the ancient gardening books, we find that man pursued his wilful course against Nature's way from the earliest times. Xenophon tells us how Lysander, when Cyrus showed him "The Paradise of Sardis," was "struck with admiration for the beauty of the trees, the regularity of their planting, the evenness of their rows and their making regular angles one to another."

Roman gardens of the Republican Period, although comparatively simple and largely used for the skilful and profitable growth

of fruit and vegetables, were based on a design that was purely formal in character. Cato ruled that gardens in or near the city should be "ornamented with all possible care." The younger Pliny also speaks of his porticos and terraces, his fountains and statues, his trim, open parterre and shady alleys of palm and cypress—sheer artifices all of them: man working out a preconceived plan for Nature to follow.

The same fundamental reasons for formalism can be applied in defense of color schemes in the garden, against which our English reviewer would rail. For, remember, there is no logical comparison between the nature-grown garden and the man-made,

between the riots of color and curve that Nature produces and the subtly planned effects that man works out, save we base it on the fundamental differences between man's way and Nature's way.

The color scheme is an expression of individuality—an imposing of one's individuality on Nature—and it is just as logical for a woman to express her personality in her garden as to express it in her frocks or the decoration of her rooms. Moreover, the color scheme is a higher expression of personality than is formalism. In the majority of cases strict formality is a pose, a withholding of the genuine personality, just as is all posing. To plan and plant and bring to burgeoning beauty a color scheme is nothing more than expressing those genuine—though unaccountable—verities and vagaries of personality for which men and women are loved and respected.

A case in point is to be found on the pages of this present issue of *HOUSE AND GARDEN* in the article entitled "A Pink Garden of Individuality." Now, we have never laid mortal eye on the woman who made this garden. All we know of her is that she is young, that she had a penchant for white and pink, and that she planted her garden so that there would be a general succession of blossoms in these shades. Read the article and note her methods. Simple methods, on the whole. When you shall have finished the story you will know that a woman with a distinctly pink-and-white personality conceived and made that garden. You've read her personality in her garden! She has expressed that personality, not because it is the fashion to have pink-and-white gardens, but because caprice dominates when a woman expresses her personality.

Our British reviewer should take courage in the feminine American garden color schemes. It is an earnest for better things. For other English writers have said of American women that they are not naturally individualistic. They follow the leader. If the leader wears a taffeta skirt with scallops, every woman from Maine to Texas will want a taffeta skirt with scallops. British women, they claim, are quite the opposite. They have the courage of their convictions—in clothes at least, whatever the effect. Is it not a welcome sign, then, when American women begin to express individuality, even if it be through the medium of color schemes in the garden?

To the Readers of *HOUSE AND GARDEN*:

We beg to direct your attention to an announcement to be found on page 64 of this issue of *HOUSE AND GARDEN*. There, in detail, is set forth the fact of those changes, which, in the future, will make *HOUSE AND GARDEN* of even greater inspiration and service than it has proven to the thousands of readers who have sought its pages in the past fourteen years of its history. In that time *HOUSE AND GARDEN* has grown from a magazine of 24 pages, limited and local in appeal, to a publication serving every type of man and woman in every section of America who is interested in better houses and better gardens. At this juncture, incorporating *American Homes and Gardens*—the oldest of those publications devoted to house building, house furnishing and gardening—the amalgamation of forces will afford the readers of *HOUSE AND GARDEN* greater opportunity to avail themselves of our services, and a more diversified interest.

There are Specialists and Specialists

From Maine to California the supremacy of our Peonies is established, and we have almost doubled our capacity to meet the enormous demand upon us. Scores of letters like these explain it:

From Philadelphia—"Really, I do not know how to adequately express my feelings in the matter of the roots that came today. They are so disproportionately greater than any I have ever received before from other growers that I sincerely regret that I did not know of you before."

From Chicago—"The Peonies arrived in excellent condition. I had previously bought from four different growers, and was astonished at the size of the roots you sent. They are really not roots but clumps."

From Sparkhill, N. Y.—"If buyers knew the kind of stock you send out as compared with plants sent out by other growers, you could not grow enough stock to fill your orders. Actually, your plants are about as heavy as some from — that have been planted two years."

Those of you who know us, have pretty well made up your minds about the Peony situation—and about us. To those of you who do *not* know us, we've a little story to tell about the upsetting of traditions—the little "revolution" we've been engineering for ten years now.

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209 E. Fayette St., Baltimore, Md., July 8, 1915.

It is, of course, unnecessary to speak in praise of your peony roots or your treatment of your customers. It is a pleasure to deal with you, and I hope your business will continue to grow as it deserves. I wasted quite a neat sum of money in buying peonies from other dealers before I heard of you, and your plants outstrip them completely. And then, too, the others were often not true to name.

F. H. BARCLAY.

Picatinny Arsenal, Dover, N. J., Oct. 2, 1914

Peonies received along with lots from four other growers. I ordered from the others for the experience, and now have the experience. There is no comparison whatever between yours and theirs.

J. C. NICHOLLS.

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"PETERSON PEONIES" are world-famed—the standard by which others are judged; and when you do plant, why not plant the best?

They're the result of 22 years of enthusiastic—yes, loving devotion. For 11 years, my time the year round, without any other business interest (true specializing), has been exclusively devoted to this flower and the Rose.

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A Pink Garden of Individuality

(Continued from page 31)

distinctive feature is its long buds and the freedom with which they are borne. My Maryland has not proved a success here, but that is not saying anything against this famous rose. The much-lauded Lyon rose has also proved disappointing. A new rose in this garden which has been entirely satisfactory is the Farbedkonigen, the name meaning Queen of Colors, which is a delightful imperial pink. Dean Hole is always satisfactory. The only fault one can find with their immense, deep flowers is that there are never enough to satisfy us. However, they are well worth waiting for. When one considers that the hybrid tea roses are as fine as can be grown, that they begin blooming almost as soon as a cutting is rooted, that they keep up the show till after heavy frost and are hardy enough to withstand our severe winters, why are they not more generally grown?

Annuals and biennials are largely used as fillers, and as one of the characteristics of this young gardener is to raise all the plants she uses from seed, in late winter and early spring the windows of her home are filled with boxes of seedlings in various stages of development.

One of the new things being tried this year is perennial pentstemon. So far as I know this has never been grown in our vicinity and thoughts of the wonderful possibilities wrapped up in those lusty clumps of pentstemon will shorten many a bleak winter's day. Canterbury bells are featured here, and are set in single clumps and masses wherever there is space. By removing the blossoms as soon as faded they are kept in bloom all summer. The variety used is always the same—single pink and white, *Campanula medium*.

Snapdragons treated as annuals share the honors with the Canterbury bells. And how lovely they are, how clear the color, how enduring and self-reliant! What a garden picture they do make, even after the hardy chrysanthemums are frozen! I thought I was familiar with snapdragons, but when I saw the large rosy spikes of one swaying several inches above a six-foot vine trellis I thought I knew but little about them, after all.

Conspicuous among the annuals is the petunia, which has been greatly improved within the past few years. It is one of the hardiest and most easily grown of all our border plants. It will endure scorching summer sun and early frosts with equal cheerfulness. The variety used here was raised from seed of the California Giant, which is remarkable for its size and the profusion with which its richly perfumed flowers are borne, many of them having beautifully ruffled edges and throats of gold. The possibilities of perennial phlox are fully appreciated here. Phlox means a flame, and a veritable flame it is in some gardens, but not here, as

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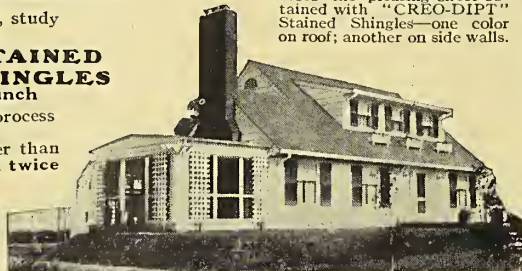
The best cedar shingles stained by special preservative process giving 30 different soft-toned colors.

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(Factory in Chicago for Western Trade)



Note the pleasing effect obtained with "CREO-DIPT" Stained Shingles—one color on roof; another on side walls.

flame color is taboo in this garden of delight. But oh! the profusion of immense panicles of lovely rose, tender salmon pink, and pink and white ringed and suffused, as well as clear white filling the garden with bloom till late September. Then with the Michaelmas daisy and hardy chrysanthemum the long procession of flowers ends.

The Naturalistic Arrangement of a City Property

(Continued from page 20)

Between these promontories are shrubberies with a background of flowering trees like the various magnolias, the native thorns, dogwoods and fringe trees, which give a succession of spring bloom. The cup-shaped magnolia flowers, the abundant clusters of small hawthorn blossoms, the large bracts of the dogwood and the great, white panicles of the fringe tree; each has a striking and distinctive character.

The shrubberies of the bays start with *Lonicera fragrantissima*, the fragrant bush honeysuckle, placed next to the rhododendrons because its almost evergreen foliage looks well next to broad-leaved evergreens. Its very early blossoms, coming the first week in April, are pleasant to have near the house. Next to them is placed a mass of peonies. These and the hybrid rhododendrons, blooming at the same time, make a wonderfully rich display in June. Near the dogwoods the flat-branched, coarsed-leaved *Viburnum tomentosum*, the single Japanese snowball, and the finely divided cut-leaved sumac make an effective contrast. Farther on, barberries have a value near *Pinus mugho* and dwarf arbor vitæ.

Plants with delicate leafage like the cut-leaved sumac, or of striking structures like the *Viburnum tomentosum*, plants with unusual shapes like the round-headed *Pinus mugho*, or distinctive character like the cedars and arbor vitæ, have a value in varying the appearance of the boundary, and in that way prolonging the interest in the border. In thus accentuating the character of individual plants they must not be overemphasized at the expense of spoiling the continuity and harmony of the plantation.

At the same time it is possible to develop a succession of interesting seasonal effects. The border changes in appearance almost every week in a kind of magical sequence as flowers appear one after another, as foliage develops and turns to bright colors, and berries mature. And even in the winter every shrub and tree has a distinctive character displayed in structure, color of branches and fruit. Besides, a harmonious blending of deciduous material with evergreen gives charming effects to winter lawns.

The narcissus lawn has a character quite distinct from the south lawn. The differentiation is obtained through the use of other plant material arranged from a



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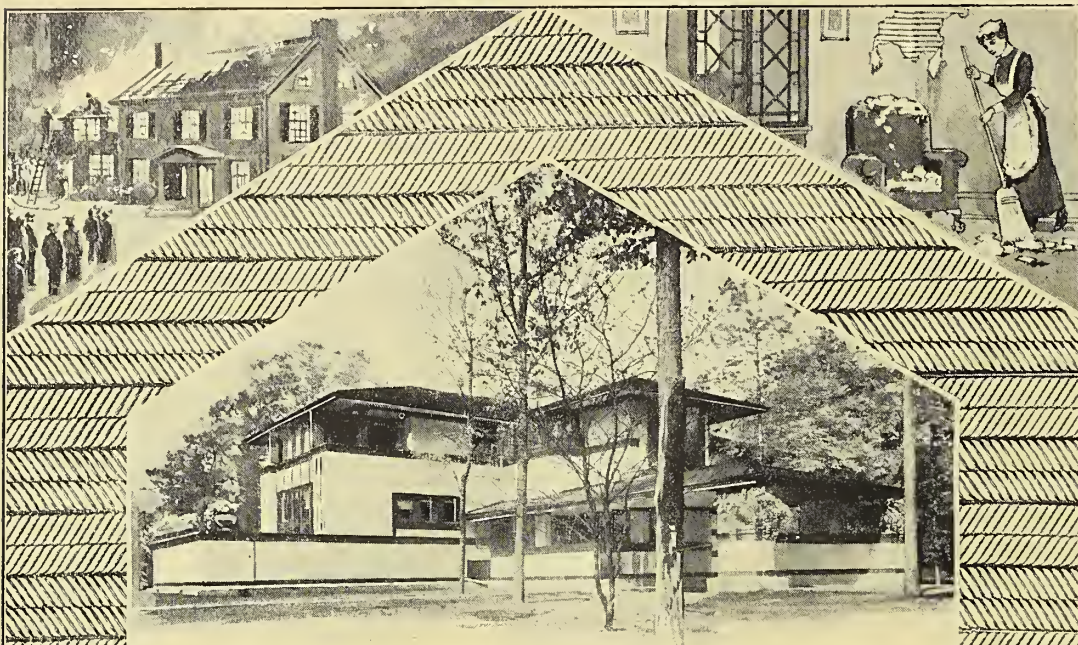
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different point of view. The shrubbery inside the path and skirting the lawn at intervals is composed of all kinds of shrubs of a gardenesque character, like *Forsythia suspensa*, *Spiraea thunbergii*, *Weigela Eva Rathke*, *Spiraea van Houttei*, *Deutzia Pride of Rochester* and *Spiraea Anthony Waterer*, which give a succession of bloom from March to July. On the other side of the path, in the boundary plantation, shrubs with interesting fruit and winter color predominate.

Near the white pines of the south lawn enclosure the border starts with *Aralia spinosa*. Its host of blackberries follow immediately after great panicles of white flowers. Next is a group of privet with black winter berries and *Elaeagnus angustifolia* with silvery fruit. *Viburnum tomentosum*, *Viburnum lentago* and *Viburnum opulus* begin the south boundary. Each variety has striking, large, white flower clusters, but they are especially distinguished for the wonderful color of their autumn foliage and the brilliancy of their red fruit. The bush honeysuckles, *Lonicera tatarica* and *L. morrowi*, which are interplanted with them, produce delicate, translucent berries, some yellow, some orange, some red, which mature early in July. Next are groups of Indian currants and snowberries. They are small, graceful shrubs, but inconspicuous until the fall brings forth their interesting berries, one small coral red in heavy clusters on drooping branches, the others round and white on long pendants. Next comes a group of buckthorn, a garden favorite of a hundred years ago, with shining black fruit, then the common barberry with scarlet berries, then the winterberry, *Ilex verticillata*. This is a very modest, retiring plant until winter arrives and then its small berries clinging close to the stem are the most brilliant of all the winter fruits. On the east boundary are yellow root with interesting autumn foliage, black-berried elders, another July fruiting shrub, and *Cornus stolonifera* with conspicuous red stems during the winter time.

This collection of berry-bearing shrubs produces color effects which make a wonderful winter garden quite independent of evergreens. Though it is interesting at other times, the bright color and the individuality of each fruit stimulate a special little trip through the garden in all kinds of autumn and winter weather.

The wild garden has an individuality, again, quite different. It is decidedly informal in character, irregular in planting and unusual in shape. The little boulder-edged pond has given the incentive to compose this planting of water-loving plants, plants of a rock-garden character and such that will make good pictures when reflected in the water.

In the pond water lilies are growing. Immediately on the edge are azaleas in vivid scarlet, yellow and orange tints, made doubly bright by the reflection. There are

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also groups of Japanese iris, yellow day lilies and ornamental grasses. All these have interesting sheathlike foliage appropriate at the water's edge. On the other side of the stepping-stone path, which bounds this planting, are cedars in a mass, just as they grow naturally on hillsides. The ground between is covered with all kinds of rock plants, white rock cress, *Arabis alpina*, dark violet *Aubretia*, snowy candytuft, white *Cerastium* and blue *Phlox divaricata*. They flower throughout the spring and afterwards their varied foliage, the grey tufts of *Arabis*, the silvery tone to the *Cerastium*, the dark leaves of the candytuft and the grey of *Aubretia* are as interesting as the flowers. A few yuccas are interspersed with the cedars for striking midsummer effect. Back of the cedars roses are planted—the lovely *Rosa spinosissima*, the *Rosa multiflora* and *Rosa setigera* with long, arching branches, and *Rosa wichuraiana*, which clothe the ground with long streamers. In early summer the wealth of single pink and white flowers is offset by the dark green of the cedars, in winter they are again a decorative feature when the rose hips are contrasted against the evergreens.

Each subdivision has a distinct individuality brought out by an interesting diversity in shape, character and plant material, upon which most of the charm of the place depends. There is, however, a unifying element of informality throughout the design.

A Colonial House Restored in Fabric and Spirit

(Continued from page 27)

plot with a sun-dial, surrounded by roses and iris. In June, when the photographs were taken, the rose trellises were all in full bloom, and peonies, columbines, bleeding hearts, candytuft, garden heliotrope, larkspurs and many kinds of iris blooming in the borders made gay the garden, yet this was only a suggestion of the bloom that had gone before and the bloom that was still to come.

The Balance Sheet of An Orchard

(Continued from page 37)

must be overcome. For a time it may be charged against development, but nothing can be left in that account an instant longer than is necessary.

In part, we may find the answer in No. 3 (grain for live stock), for at the barn door we have a steady retail market for grain, and one which can be increased at will by additional cows or chickens. If the men are used to raise this feed on the place, that much outgo of money is saved. In part, we may find the answer in cultivating such crops as will not interfere with

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the apple activities and which will find a ready sale. But even here I prefer to diversify again, and so avoid the off-year. The price of potatoes or cabbages may be high this season, but below our cost of production next. In the long run, they may be profitable, but we are looking for staple crops, our orchard supplying all the speculative features which we care to undertake. The barn door provides a steady market for all the grain that we can well raise.

The factors with which we have to deal are, then: the capabilities of the men, the adaptability of the land, the market and the dovetailing of these into our present seasons of work, for the planting, growing, harvesting and marketing of the various crops must be made to fit into a perfect mosaic.

The chief limiting factors are the length of haul and the hillside character of our land. Just as this compels us to raise only high-grade apples, so it directs us to raise stuff that can be economically hauled or that brings a price which minimizes this cost.

While this works against us on things which we have to sell, it is a strong argument in favor of raising those which we now buy, but can raise. Wheat, oats and corn can be raised more cheaply in the West than they can here, but when the carrying charges and the various commissions (and adulterations) are added, it costs us more to buy than to raise them.

Eggs are a cash crop, and if we wish to transform again into cash, this is one method by which to do it. A bushel of wheat weighs sixty pounds and rarely sells for a dollar. Sixty pounds of eggs, at 20 cents per dozen, will sell for \$9.40. As between these two crops the item of hauling is nine hundred and forty per cent in favor of eggs, and even more as the price of eggs rises.

Sixty pounds of blackberries sell for nearly as much as the eggs. There is a strong local demand for these berries, quite unsatisfied by the wild fruit, yet it has never occurred to anyone to cultivate blackberries. There are too many people in this world who would rather put in fifteen hours of time to get something for nothing than to get the same thing by five hours of real work. The cost of blackberries is the picking. When the picker has to wander all over the hills to gather them he makes only fair day wages, but when, because of a minimum of horse labor and care, the bushes are kept yielding abundantly within a few yards of the house a fair-sized revenue at once develops.

Strawberries are raised in large quantities within a few miles of us, but these are all shipped to faraway points and the local market is left hungry for them. But these strawberry farmers are specialists, and they must look for the big markets or run both a local and a wholesale department. Their total income must come

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from this small fruit and the local demand would not supply it. But with us it is only one of many crops, and we are satisfied with the local market because we do not do the thing on a large scale.

A trip to the railroad town is an expensive matter for my next-door neighbor because he is running a dairy. But we make fairly regular trips because we are delivering boxes of fancy apples to the express office for half the year and now we will be delivering small fruits for many of the remaining months. We can add a bushel or five or ten of potatoes and deliver them as ordered, because we have to make the trip on account of apples. But my dairy friend cannot.

The result shows in the balance sheet of last year. The season of 1914 was a Waterloo for the raisers of potatoes, yet because of these advantages which grew out of other enterprises we sold ours for a small profit. On nearly every trip made with apples a few potatoes went along to fill a local demand, at the price charged by retailers. The difference between retail and wholesale prices this year was so marked that I am now buying selected, guaranteed seed potatoes for a few cents more a bushel than that at which I sold my own crop, admittedly affected with dry rot. The potato grower lost money this year. I was lucky enough to make it, because potatoes were a diversified crop with me that happened to fit snugly into the scheme of work on this place.

The average raiser of apples lost money this year because he was a specialist in markets. We didn't lose because we had diversified in marketing. We worked every department very thoroughly. My special consumer-market responded gratifyingly, the local trade absorbed its quota, and the bulk stuff went to a wholesale house that came after it. If we had specialized in any one market we would have had a sad looking balance sheet. No one outlet would have carried us through without a heavy loss.

But our eyes are already fixed on next year. Our expenses will be heavier for both development and operation accounts, but our income should more than provide for the difference. It may increase four-fold, or it may fall below last year's total. But the trend is upward and the rapid diversification is making for certainty.

The hardest lesson of all to learn is to adjust one's ideas to the farm income, as compared with that of the city. The banker or the professional man could not come to this country and get his ideas attuned to the conditions confronting him without some severe mental shocks. What do we know of five-thousand-dollar incomes? What would we do with one if we had it? It would simply be an added care and responsibility and take away from us a certain independence which we now enjoy. On an income of one thousand dollars we can live like lords and ladies.



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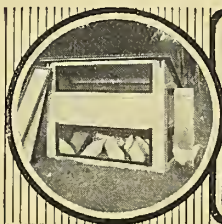
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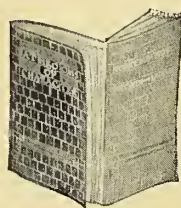
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Peonies as a Background for Annuals


(Continued from page 29)

guard petals, rosy white center with occasional edging of carmine; *Canari*, white guard, yellow center; *Canadissima*, white guard, silvery yellow, with green heart, early bloomer; *Queen Victoria*, outer white, center shaded to salmon; *Couronne d'Or*, large, showy white, revealing yellow, very fragrant; *Marie Jacquin*, flesh white, golden stamens, sometimes almost single; *Marcelle Dessert*, white tinted with lilac, large, new, rare—are all varieties highly to be commended.

The pink peonies, "so like a rose," vie with the queen of flowers itself in delicacy of tint and perfume. Their petals pile up like sunrise clouds, shading from shell to rose with lovely chromatic changes. *Reine Hortense* is considered by some to be the finest peony in existence, for it is large, evenly colored and reliable of growth. *M. Jules Elie* is also unusually large, outer guard petals glossy fresh pink, showing darker at its full heart; shapely light green leaves. *Asa Gray*, salmon-pink marked with carmine; *Philomele*, soft pink outer, center golden yellow touched occasionally with rose, sweet perfume; *Madame Calot*, bright flesh-tint guard, center blush deepening to rose, large, shapely, profuse bloomer; *La Tulipe*, flesh shading to white, globular, stiff stems; *Madame Chaumy*, silky shell pink, beautifully formed, fine foliage; *Eduis superba*, rose pink, the first to bloom; *Ne plus ultra*, flesh pink, good for cuttings; *L'Indispensable*, shell pink, unusually large and full, are all well-known favorites and come in the first rank with most growers because of their dependableness and beauty.

Among the red peonies are the *Adolphe Rousseau*, the most brilliant red, borne on tall, stiff stems; *Eugene Bigot*, rich, velvety crimson; *Felix Crousse*, flame, ruby center, large, very satisfactory; *Maréchal Valliant*, drooping in habit, heavy, solid, purplish red, blooms late; *Maréchal MacMahon*, broad, rich red guards, deep red, full, high, strong grower, glossy foliage; *Rubra superba*, brilliant crimson, late bloomer, most satisfactory; *Souvenir du Dr. Bretonneau*, bright cherry red, unusually showy; *Rubens*, deep crimson, golden stomens, very striking; *Rubra triumphans*, brilliant crimson, rich foliage.


The house shown on the cover of the August issue of *HOUSE AND GARDEN*, about which a great number of subscribers have inquired, is the home of Dr. George Wyeth at Fieldston, Riverdale, N. Y. Dwight J. Baum is the architect.



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Efficiency in the Flower Garden

(Continued from page 25)

blooming. If bulbs of the same variety and the same grade are used, care being taken to plant them all the same depth, there will be hardly a day's variation in the development of the flowers. Formal beds and formal effects have their use. Charming results can be achieved with them under conditions with which their presence will harmonize; but do not cut out beds in the middle of the lawn and plant in formal designs with hyacinths or tulips of contrasting colors. Where the treatment of the whole place is informal, it will be better to use hyacinths sparingly. The Roman hyacinths are quite distinct from the others in appearance, and with their beautiful little flower spikes are quite open and graceful. They may be used freely, even in the most informal gardens, and be in keeping.

For general use, tulips are the most satisfactory of all the spring-blooming bulbs. By a careful selection of types and varieties, they will give a succession of bloom covering six or eight weeks. While they are sometimes used in solid or designed beds like the hyacinth—care being taken to select varieties of the same type and season of bloom and in making the color combinations which may be required—they are much more pleasing in informal or semi-formal planting, in groups or clusters in the hardy border, along the shrubbery border, or alone in narrow beds or for edging, where they may be followed by other flowers after their season of bloom is over. The development which has taken place within the past several years has been truly phenomenal, particularly among the late-flowering sorts, including the Darwin, Dutch Breeder, Rembrandt and Cottage Garden type. You have only to compare the catalogs of ten years ago with those of the present day to see the position of importance which the tulip now holds. If I had to be restricted to the use of a single kind of spring-blooming bulb, the tulip would be the last to be given up; and, were I further restricted to the use of but a single type, the Breeders would be my choice. They are like the Darwin, but the colors are distinctly different, including many soft colors, dull, "self-shaded" artistic tones that make them not only beautiful in the garden but also particularly valuable for cutting. All of the Darwins, in fact, are especially appropriate for use inside the house, because of their strong stems, long-lasting qualities and full, open flowers. For a long season of bloom, of course, the earlier types should be included in your order.

The hardy lilies are, comparatively, the most neglected of all bulbs; they cost more than the spring-blooming bulbs, but most of them, if planted under the proper condi-

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tions, will last for a great many years, and certainly the cost is not prohibitive. Most varieties can be bought in good-sized bulbs from fifteen to twenty-five cents apiece, or by the half-dozen at considerably less. One reason why the hardy lilies are not more generally used is that they are given comparatively little space in the seed catalogs. Another reason is that, while under suitable conditions they last indefinitely, under unsuitable conditions they will perish very quickly—and the several species are very marked in their likes and dislikes of soil, shade and so forth. And one should be very sure in buying bulbs that the varieties are adapted to the conditions which he can give them. As a general rule of guidance, it may be said that the lilies whose natural habitat is in swampy or woodsy places, such as our native lilies (*Canadense*, *superbum*, *Pardalinum*, and so forth) all like plenty of humus and will thrive in soil that is quite moist so long as the bulbs themselves are protected by an under-drainage of sand or fine gravel. The Japanese and Chinese varieties, fortunately for the majority of American gardeners, will thrive in ordinary loam even of rather poor quality, if other conditions are right, even though the native sorts could not be successfully grown in it. Lilies insist upon perfect drainage; and if this is not to be found naturally, it must be supplied by tile or raised beds. The hardy border or the small shrub border are excellent places in which to use them—both because of the effectiveness of the lilies and because of the necessary shade provided them by the other plants during their early stages of growth. The *superbum* and the *Pardalinum* will thrive in soils that are more or less peaty and are therefore especially good for planting among rhododendrons or along the edge of rhododendrons or laurel borders. Almost any soil will be improved for lily growing by the addition of plenty of leaf mould. Manure, however, should be omitted or used very sparingly, and only that which is a year or so old and rotted through and through should be employed.

Phlox and peonies, two other clump-forming perennials, which should be either planted or replanted now, are among the very best of all the available hardy plants. Peonies should be used with judgment. They always form a major note in the garden scheme, as both the plant itself and the flower dominate the whole garden of perennials during the early summer. Unlike the majority of flowers which we have been discussing, they can seldom be used in masses by themselves with the best effect. Planted in clumps, irregularly spaced, throughout the hardy border at the edge of the shrubbery planting, or regularly spaced along drives or walks, both the flowers and the attractive form and foliage of the plants can be seen to the best advantage. They propagate very

slowly, but this is, for the gardener, an advantage rather than a disadvantage, as the plant does not have to be disturbed for separating and replanting, like many other perennials, but will continue to give increasingly beautiful results, year after year, in the same place. To get a long season of bloom, a few plants of the peony of former generations (*Peonia officinalis*), which can be had in pinkish-white, bright pink and deep crimson, should be planted, as this blooms some two weeks earlier than the modern fragrant sorts. A baker's half-dozen of the best sorts, of proven merit, are *Festiva maxima*, the finest white; Couronne d'Or, a very late-flowering white; Felix Crousse, brilliant red; Mme. Crousse, white and crimson; Duchess de Nemours, sulphur white and fragrant; Marie Lemoine, ivory white; Delicatissima, crimson purple. In planning your plantings of peonies, remember that they require deep, good soil to do well and also an abundance of sunlight. The plants cost from fifteen to fifty cents each, according to the variety. But a dozen of them used about the place will give you more show for your money than probably any other flower in which you could invest it.

A close second to the peony in long life and general freedom from diseases and insect troubles is phlox—one of the most important contributions which America has made to the international flower garden. It has one great advantage over most perennials—it can be had in flower from spring until frost; in fact, some single varieties, such as *Divaricata*, bloom practically throughout the season. There are other early-flowering and late-flowering varieties which there is not space to mention here by name but which can be found fully described in any good catalog. (Particular mention, however, should be made of a new early-blooming species which combines the beautiful flowers of the late *Decussata* with the early-flowering habit of *Divaricata*, mentioned above. The plants are one to two feet high, begin blooming the latter part of May and blossom with the utmost freedom for six to eight weeks. This section is known as *Phlox arendsi*. Unlike the peonies, with phlox the best effects are to be had by using them in rather large masses of a single variety or two of contrasting colors. Whether planted by themselves or in the hardy border, they should be given thoroughly enriched soil and should be divided and replanted every second or third season.

Put your poultry problems up to HOUSE AND GARDEN. Our experts will answer any questions; our shopping service will buy anything you order. Address "Readers' Service," care of HOUSE AND GARDEN, 445 Fourth Avenue, New York City. Send stamped envelope for reply.



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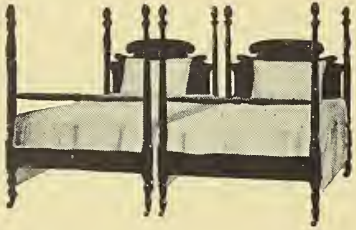
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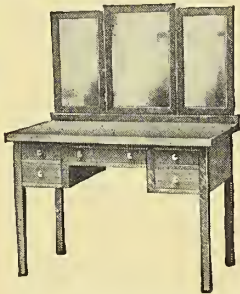
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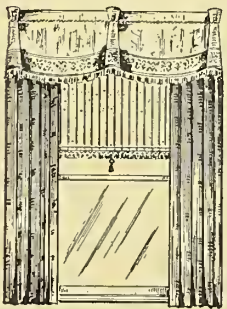
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Your Saturday Afternoon Garden

(Continued from page 21)

latter, discolor the foliage to such an extent.

The sugar pumpkins, watermelons, musk melons, cucumbers, squash—both fruit and vine—will be injured by the first hard frost. They are too spreading in habit to make covering up feasible; but, fortunately, they make up for this to some extent in the fact that they will continue to ripen for a long time after being picked, if they are properly handled and stored. All the mature fruits, therefore, should be taken up before danger of frost, which, in the latitude of Boston, may be expected towards the end of this month. Melons that have ripened enough to be a little soft at the stem end and which may be easily twisted off may be picked in the ordinary way and put in any cool, dry place, to prevent their ripening too rapidly. Those not quite so far developed may be cut with a piece of the vine attached and put in straw in a dark, perfectly dry place and will there ripen up gradually. Watermelons should be handled in about the same way; the nearly ripe fruit, indicated by a hollow sound when rapped with the knuckle, or by the withering of the stems, being kept separate from the matured but less ripe fruits, will require a much longer time before they are ready for use. Squash and pumpkin, particularly the former, although they may seem to have shells hard enough to protect them from any injury which could be inflicted without a hammer, nevertheless easily receive bruises which at the time may be invisible, but which develop into decayed spots later—and one or two such fruits at the bottom of a good-sized pile will be enough to spoil them all when they are put into storage.

Beans, tomatoes, peas, sweet corn and small beets that have to be thinned out, spinach, and numerous other perishable products which are usually allowed to go to waste, can be saved if the co-operation of the kitchen is to be had. I can hear some reader declare stoutly that he is not going to allow me to tie an apron around his neck, and that he has paid the price of admission to find out about gardening and not cooking; but before he enters his protest I would suggest his bearing with me a moment more. Certainly, finding a use for the garden products after they are grown is just as important as growing them. If they cannot be stored in boxes, bins or pits by the usual method, the energetic gardener will make use of any other practical method available. Such a method is the new "cold pack" system of canning, which the Department of Agriculture has so widely recommended. It is not necessary for the gardener, who thinks his work stops at the kitchen door, to stand over a hot range, or even a cool gas or oil stove, and attend to the finishing details of the job; but he

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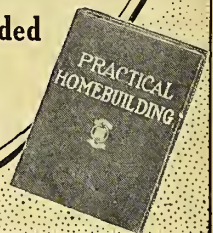
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will not be establishing an undesirable precedent if he does assist in getting the vegetables ready and putting them into tin cans or glass jars—either of which can be used successfully with this method—preparatory to the real work of canning. The vegetables can be placed whole in the cans or jars, or they can be cut into any desirable forms, and then "processed," or steamed, for one to four hours, according to the amount of heat which may be maintained and the vegetable or fruit being put up. One hour is sufficient for most things, even with an ordinary boiler. With a regular canning outfit, which is not expensive and will prove to be a good investment in connection with every garden of any size, labor and time will be reduced to a minimum. But perfectly satisfactory results can be obtained without adding anything to your regular kitchen equipment except a false bottom for the boiler in which the process of sterilizing is done. This can be made in a few minutes from heavy, quarter-inch mesh-wire screening, cut the right shape and bent down for about an inch about the edges, and supported by two or three cross-pieces of wood an inch thick.

In work in the garden, now, the scuffle-hoe will have to be substituted for the wheel-hoe in working among the root crops whose tops have pretty well filled up the spaces between the rows. Weeds that have been neglected and have become tough and woody at the roots cannot well be chopped off with the hoe, and pulling them up often does a good deal of injury to the surrounding crops, to say nothing of the amount of work which it requires. A good method of handling these undesirable citizens is to use an old hatchet, which should, however, be sharpened up for the occasion. The weeds should be bent over and cut as low down as possible, preferably slightly below the surface, and the tops burned as soon as they are dry enough. An hour's work of this kind will probably save you a good many hours of weed-pulling next season—but it will also convince you that it is much easier to remove weeds when they are small, even though they may not be growing directly in the rows in your garden.

If you have a cellar for storing winter vegetables, it should be thoroughly cleaned out and whitewashed now. This can be done on a rainy day; but if no rainy day is forthcoming, do not neglect to attend to it on a sunny one. If bins are used, they should be overlooked and repaired where necessary and all rat holes should be stopped up with cement in which broken glass has been mixed in sufficient quantity, so that there will be a piece every quarter of an inch or so. A supply of barrels, crates and boxes should also be obtained at this time. Get your grocer to save them for you; if you wait until later, you may find it impossible to get them just when you need them.

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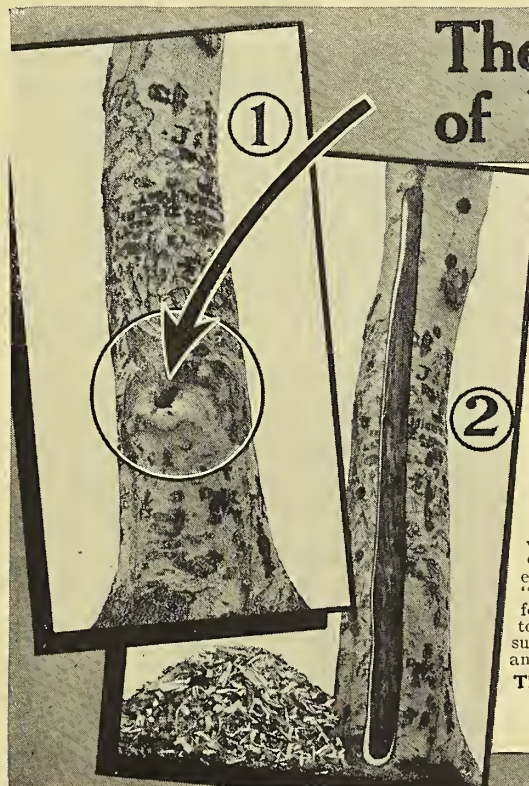
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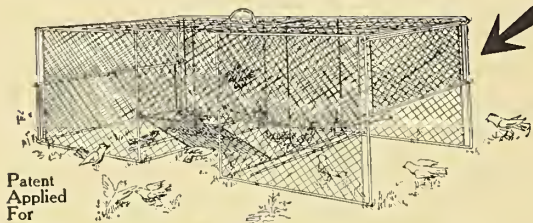
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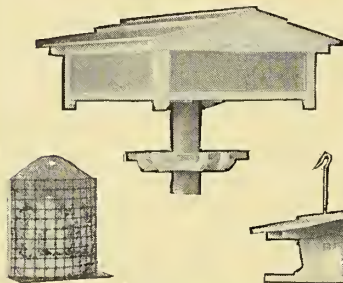
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Heating and Ventilating the House (Continued from page 24)

among which can be mentioned lower temperature radiators and greater ease of regulation. A hot water radiator may be regulated for any amount of flow and thereby regulate the heat as one would regulate a gas burner. However, while it is usual to expect hot water to reach to the remote corners of the house, this sometimes proves to be a difficult thing with some systems of hot water piping and a great deal of skill is necessary in installing some of these hot water systems.

Steam heating, while it cannot be regulated in every instance with the nicety of hot water, it is well adapted for the very cold climate. If the system is installed with any degree of care, it will probably give satisfaction. Under the same conditions less radiator surface is required than with hot water, on account of the higher temperatures that are used. More care is perhaps necessary in the operation of the steam boiler.

While direct radiation is satisfactory for heating, it has a serious drawback on account of the responsibility of the neglect of ventilation. A perfect system of heating is one that is combined with a ventilating system.

There are three reasons why people do not ventilate their homes: first, through ignorance of the importance; second, neglect, and third, on account of additional cost for fuel. Have you ever heard a housewife exclaim that she did not wish to warm all outdoors? Perhaps the offense was caused by a crack in the window or door hardly visible to the naked eye. It may be said here that heating with ventilation cannot be obtained as cheaply as heating alone. Thus, by using half-and-half circulation—half from the outside to be circulated and the other half of the air from inside, the coal consumption can be cut down.

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you should select the Hyacinths, Tulips, Narcissus, Crocus, Iris and other bulbs that are to be added to your garden this fall. The brightness of the spring garden comes from bulbs that are set early—before the ground is cold enough to retard root formation. Selected bulbs were never so cheap—note these prices:

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And Samples

Building for Hospitality

(Continued from page 34)

and a porch added in front. A bathroom was installed and the interior fitted up as sleeping quarters. The whole thing cost about \$300. A chicken house was then taken in hand and treated in a similar manner. It was moved to a more convenient spot nearer the house, was properly renovated and refinished, and fitted up as a detached guest chamber, all at a cost of \$200.

The seductive little bungalow on the Parker estate at Nanepashomet, Mass., is a similar evolution, while the "Rest House," with its attractive porch and open

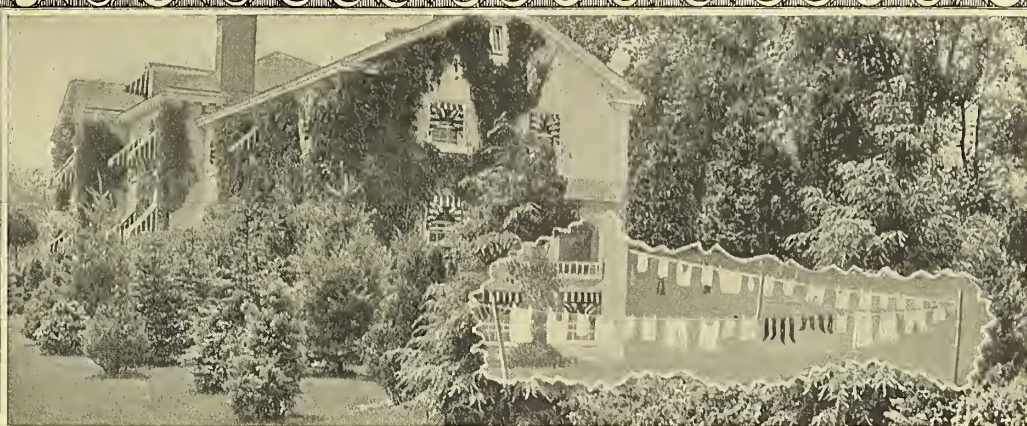
fire, shows what may be accomplished with an expenditure of \$200.

More primitive and less costly still is an open camp or outdoor sleeping-room made from an old shed that would otherwise have been torn down as useless. It was renovated, a good floor was laid, and the roof was made rainproof with new shingles. A small window was cut through at the back and a large one at the side. Beds were built in, bunk fashion, providing accommodations for two people. Across the open front a pair of heavy curtains were hung on rings and wires to provide the necessary seclusion and to serve as a protection against rain and damp winds.

On Cape Cod and in other sections where old, disused windmills are not uncommon, an opportunity is offered for a guest house of unique design and quaint charm. One of the most interesting and successful experiments in this line is to be seen on Mr. John J. E. Rothery's summer place at Cataumet, Buzzard's Bay. In fact, Mr. Rothery has two converted windmills. One was the old Orleans Mill, which for generations had been an object of interest in the village. But it was falling into decay; and as no one showed any disposition to reclaim it, Mr. Rothery bought it and moved it by sections, to be re-erected on the hill he had purchased for his home. Here he built two attractive shingle cottages, making, with the rehabilitated mill, an unusually picturesque group. The three sections of this unique home are connected by a covered porch.

Although this semi-detached arrangement made possible quiet and commodious guest quarters, Mr. Rothery fitted up a separate guest house near by. He bought the old Falmouth Mill, dating back to the 17th Century, had it taken to pieces, moved in sections, and set up in its original form on a height overlooking the bay. The wings of the other mill were repaired, chained fast, and left to grace the structure, together with the old weather-vane and the huge timber lever by which the movable top of the mill was turned toward the wind. On this one simply the wings were left and it was made into a tower-like structure of pleasing proportions. A rustic pergola connects it with the main house. The outside shingles, like those of the other buildings, have been left to weather to a soft grey, which forms a perfect background for the window boxes and the luxuriant climbing rose. There are two doors and an abundance of windows.

Inside, the walls have been cleansed and roughnesses smoothed down, but the old hand-hewn timbers have not been hidden by sheathing or plaster and the interesting wooden-peg construction is left exposed. The stairway has been repaired and book-cases and closets built in, but as far as possible the interior of the old grist mill has been left in its original state. The simplest of rugs, hangings and furniture have been used for harmony's sake.



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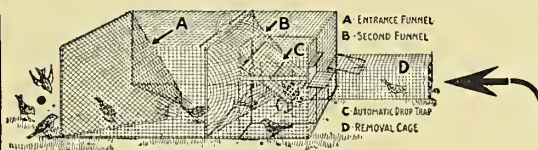
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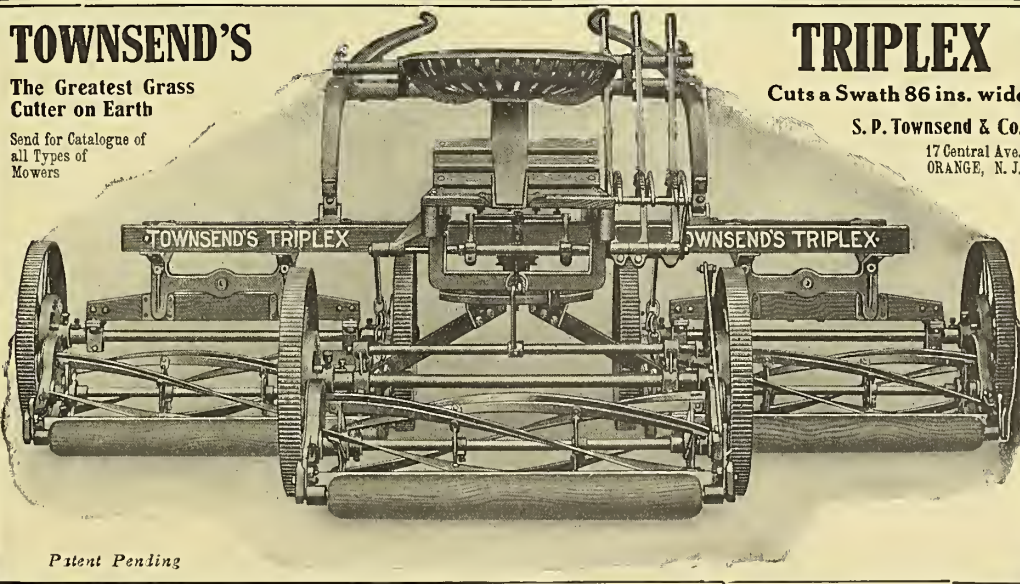
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The first floor consists of a spacious, octagonal living-room. On the floors above, where two hundred years ago the dusty miller poured his grain into the hopper, there are two chambers equally unadorned and simply furnished.

But not everyone can find an old windmill to make over, nor even an old corn barn or chicken house. Not everyone can afford to build a bungalow for the sometime guest. But there are in many houses unused spaces not suited to the ordinary needs of family life which may be turned into overflow guest rooms with small expense. The result may not be your ideal of what a guest room should be, but it is better in an emergency than "doubling up," or a shake-down on the floor.

In one house a narrow room seemed to present just the wrong proportions and spacing for guest room purposes. An ingenious woman solved the problem by placing two narrow four-posters along one side, not in the usual twin-bed fashion, but foot to foot. The room was inexpensively furnished with muslin canopies and valances on the beds, rag rugs, and a home-made hour-glass table covered with cretonne chosen to harmonize with the wall paper.

In another house a room too small for most purposes, and long used for storage, was put into commission. It contained, fortunately, a good-sized closet, and when the front of this was removed an alcove was produced just large enough to contain an ordinary cot bed. Home-made bookshelves were put in, the room decorated, the floors painted; a Boston rocker and other pieces of furniture not needed elsewhere in the house completed the furnishings of a very useful room which owes its existence to a little ingenuity and small expenditure.

Such instances are not conclusive, for no two houses present the same problems or the same possibilities; but they serve to point the way, to suggest the line of experiment. One more example. In sea-side cottages and summer bungalows where space is at a premium and frequent entertaining of week-end guests the order of the day, the plan of the steamer state-rooms offers the solution. By Pullmanizing the beds, toilet arrangements, etc., all that is needed can be crowded into small space, with room left for dressing. Bunks, if properly constructed, can be made perfectly comfortable, and it would be difficult to find a more effective method of economizing space.

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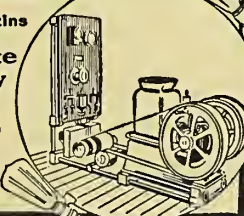
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"Old Faithful"

(Continued from page 17)

favor, and it was in order to get the nicest, jettest black with the deepest tan that at this time some crosses were made with Gordon setters. The result was disastrous. The colors came up to the best expectations, but the true Collie coat was ruined and the dogs were cursed with heavy, peaked skulls and great, floppy ears. At this time, too, the blue merles, a corruption of blue marbled, were common enough, but regarded with positive disfavor as an evidence of common, barn-yard stock. Blue puppies were silently dropped in the bucket—the less said about such things the better—and this charming and typical color, which is shown by no other breed, came near to being lost forever. Sir William Arkwright, son of the great spinning machinery inventor, is largely responsible for the preservation of the merle color, and his painstaking and faithful breeding efforts are now being rewarded by the present-day popularity of his favorite shade. For the past twenty years or more the rich, golden sable has undoubtedly had the call. It is to Old Cockie, through his grandson Ch. Charlemagne, that the present sable and white dogs trace, and the exceptional quality displayed by the members of this family has been an important factor in popularizing this color.

In fact, the history of the show Collie is practically a history of this illustrious family; so much so that it is famous among biologists as a splendid example of prepotency. For this reason the family tree as drawn up by Mr. H. E. Packwood has a double interest:

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Remembering where the Collie came from and what work he has been called upon during long centuries to do, one might make a shrewd guess that he would be an active, intelligent, faithful, hardy dog with a natural aptitude for a dog's work on the farm. That is just exactly what he is. It is always a shame to citify a Collie, and it is a positive insult to the



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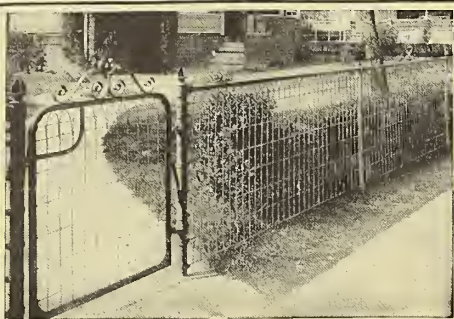
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This work can be done with great success when the ground is moderately frozen over, as the gas is then pressed in under an effective lid of frozen earth, which prevents escape of the gas. But the gassing may be done at any stage of the season's growth of either trees or garden plants. In dry weather, after gas has been applied to the trees, water should be plentifully sprayed over the treated surface—well water, if none else is available, but preferably rain water, washing water (soap suds) or waste from the farmyard, should be used.



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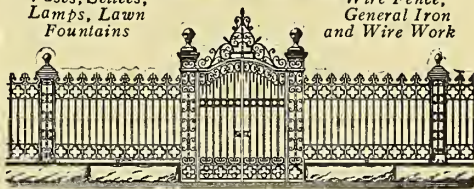
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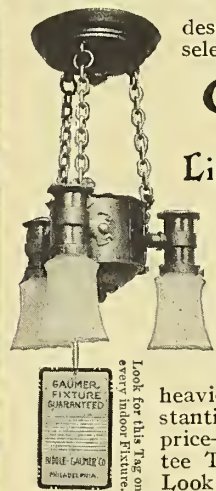
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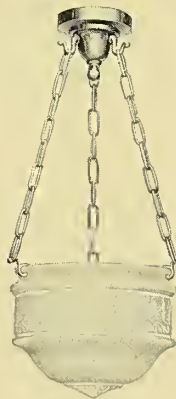
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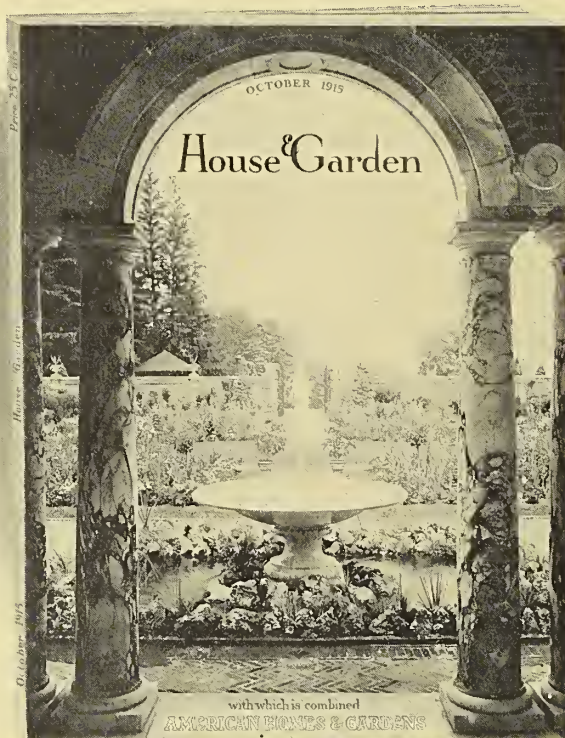
Beginning with the October number "HOUSE & GARDEN" will incorporate "American Homes & Gardens" and thereafter be published under the imprint of Condé Nast & Co., Inc., as

HOUSE & GARDEN

(With which is combined AMERICAN HOMES & GARDENS)

This change will in no wise affect that helpful, artistic content for which our readers value HOUSE & GARDEN; rather it will result in a larger magazine with a more diversified interest.

Those who have been accustomed to purchasing HOUSE & GARDEN on the news-stands will recognize its first issue in the new form by the facsimile of the October issue reproduced herewith.



The October issue will be devoted to fall planting and house furnishing with practical authoritative articles by Elsie de Wolfe, Cecil F. Baker, Gardner Teall, H. D. Eberlein, Mary Mount, F. F. Rockwell, Warren H. Miller and others.

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Autumn Patterns Oct. 15
Working plans for your entire Winter wardrobe—the newest models adapted to pattern form. (Bridge the gap between the limited and unlimited income.)

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Vanities Number Nov. 15
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Vogue's solution of the Christmas gift problem. A new idea.

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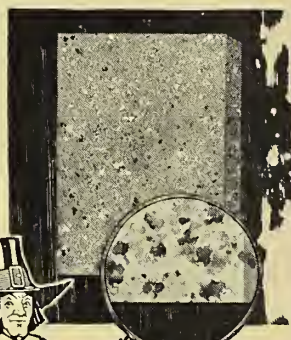
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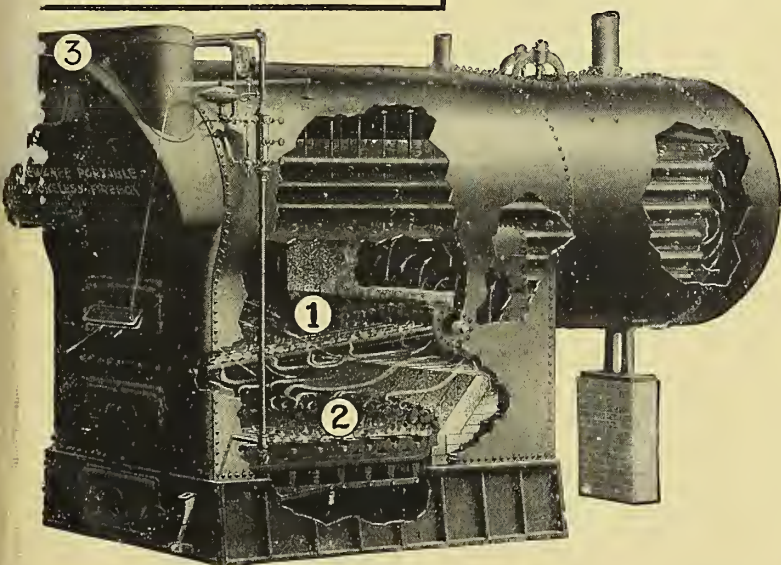
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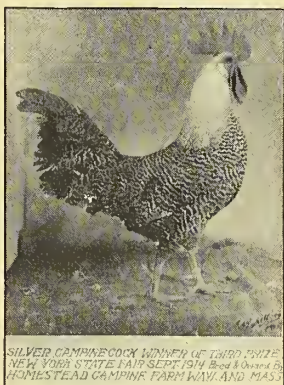
Sectional view showing construction, Kewanee Smokeless Boiler (Portable) also made regularly in Brickset type.



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William J. Mackensen, Naturalist, Dept. C, Yardley, Pa.

October Poultry Work

If the chickens have been allowed to roost in the trees, the owner will have rather an interesting time this month getting them into their houses at night. I have plucked Anconas, which fly high, out of the top branches with a fruit picker before this, but it is much better to teach the youngsters to go inside at night while they are small. Some people believe that sleeping outdoors makes sturdy chickens, but in any event every bird on the place, chicken, old hen and rooster, should be in winter quarters early this month. Moreover, these quarters should be ready to receive them, clean, in good repair and with fresh sand on the floor.

Naturally enough, the fowls will be able to run outside in the daytime until the ground freezes or wet weather comes, but when they are confined, it is important that an abundance of litter for them to scratch in be provided. A sudden change from an active to a sedentary life would not be at all favorable to egg production. Exercise in plenty seems to be desirable at all times if the pullets are to be kept in prime condition, and physical fitness is the first requirement. The litter may consist of leaves, straw, hay, chopped corn stalks or the commercial product made from peat, which is especially sanitary and easy to handle, but rather expensive as to first cost, although it lasts a long time. From 4" to 6" is about the right depth of litter, the larger breeds needing more than those that are small. As the litter is broken up by the industrious scratching of the hens, more may be added.

It is poor policy to crowd the poultry, and 4 sq. ft. of floor space to each bird is none too much, although less may be given safely in a large house. In a very small coop, considerable more space per hen is needed. One hen in a pen with but 4 sq. ft. to move around in would be very closely confined indeed. It is not well to keep old and young birds together, and uniformity in all ways is at least desirable. On one large plant, all the pullets are weighed in the fall and then divided, so that no house contains birds varying more than half a pound in weight. This practice is not advocated, but the owner of the commercial plant mentioned thinks that it is worth while.

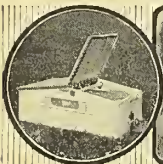
There is no more reason for shutting up the poultry houses at night now than there has been all summer. Pullets and cockerels that have been submitted to the fresh air treatment will need no extra protection until the mercury drops close to the zero mark. Indeed, the mistaken policy of shutting up the poultry houses tightly at night after the birds have gone into the winter quarters may be the cause of serious trouble.

Pullets that lay abnormally early are to be shunned, but it pays to keep tabs on those which start laying early this month. If these pullets are also well developed and well marked, they should be honored with bands on their legs. If kept over a second season, they will be valuable as breeders, and the bands, which may be of aluminum or celluloid, will make their identification easy later.

Colds and roup are common sources of loss and trouble this month. No one should expect such difficulties, and they may be avoided by keeping the pullets from trailing through wet grass and reposing under dripping bushes and from crowding in their pens at night. It is well to keep the birds confined to yards in the morning until the grass dries off and to provide ample roosting facilities. If signs of colds do appear, permanganate of potash may be used in the drinking water as a disinfectant. It can be bought in the form of crystals at the drug stores, and enough should be used to color the water a light pink. Very sick birds should be quarantined.

Heavy feeding should be the rule from now on, grain being scattered in the litter and a dry mash kept before the birds. A variety of grain will be appreciated, but a daily ration consisting of two parts corn, one part wheat and one part oats will give good results, if supplemented with a dry mash and green food. Cracked corn may be used to advantage, because the birds have to do more work in order to get their fill, but it is well to feed some whole corn at night to make sure that the pullets cram their crops to the limit of their capacity before they go to roost. It is a long time to breakfast at this season of the year.

Of course, green food may be had at any season by sprouting oats or soaking alfalfa in boiling water.



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The Last Crop Work Out of Doors

(Continued from page 20)

bush beans, and all of the pole beans if properly dried when mature are good for cooking or for seed next year; but they should be harvested soon after the first light frost and put under cover in an airy place to dry thoroughly, as a few days of wet weather is likely to sprout them if they are left on the plant.

Cucumbers should be gathered safely in advance of the first frost and the best of the medium-sized fruits selected and kept in as cold a place as possible; the larger ones may be ripened in a frame in the same way as melons, and used for slicing and cooking in batter in the same way as egg plant, making a very palatable dish.

Sweet corn, cut and shocked in the same way as field corn, will keep in a much better condition than if it is allowed to freeze; it should not be cut, of course, until an immediate frost threatens. If gallon jars are used, sweet corn may be preserved on the cob with very little trouble by the cold pack method, and it makes a novel and delicious dish for mid-winter; selected ears of Golden Bantam and other small varieties will pack fairly well in wide mouthed quart or two-quart jars; the more matured ears may be used for canning in the ordinary way.

The storage place itself should be clean and dry and, for most things, dark; the temperature required—for most things about 35°—should be maintained as evenly as possible by thorough ventilation and, where necessary, by artificial heat. During the fall, after first storing, the windows should be left open at night and closed during the day, and, later on, in cold weather, the reverse.

The vegetables for storing should be perfectly sound, clean and dry before being put away. They should always be handled with great care; the slightest bruise is the source of future trouble. Rats and mice should be carefully guarded against; cement or plaster with broken glass in it will effectually stop any hole and chemical poisons, carefully used, will clean them out.

A good frost-proof cellar with adequate ventilation is the best place for storing vegetables. If there is a furnace, the vegetable room should be partitioned off with double walls, leaving an air space between. A room that can be kept cold in a basement or on the north side of the house will answer in case no cellar is available. For many things, an

idle hotbed may be used, or a vegetable pit may be constructed with comparatively little expense. For this purpose, it is much cheaper in the end to use concrete, as wood will rot out in a few years, and is, of course, much more likely to harbor disease spores.

Some time in advance of the actual harvesting, the gardener should provide himself with an adequate supply of barrels, crates and boxes. The slatted crates in which Texas and Bermuda onions are shipped may be bought in most grocery stores for ten cents apiece, and provide one of the best packages for storing vegetables and fruits, as they admit air freely and may be stacked on top of each other without putting any weight on the contents, and are good for melons, squash, beans, cabbage, cauliflower, onions, apples and pears. For vegetables, which should be packed in soil, like the root crops, ordinary cracker boxes which may be had in two sizes holding a bushel and a half bushel each, are very convenient. For bulky things, such as cabbage and squash, slatted vegetable barrels may be used instead of the onion crates. The common sugar or flour barrel, for the purposes of the home gardener, is about the most inconvenient container that can be found—and the one most generally used.

All of these root crops are quite hardy and can be left out until there is danger of their being frozen below ground. Parsnips and oyster plants, in fact, can remain out over winter and part of the crop should always be so left for use in early spring. Beets, turnips and carrots and as many of the parsnips and oyster plants as are wanted for winter storage should be dug and sorted and the tops cut off, but not close enough to make them "bleed." While it is not necessary, it is a good plan to wash them off before storing. Clean sand or sphagnum moss should be placed in the boxes or bins in which the vegetables are packed; the object being to keep the vegetables supplied with moisture so that they will not shrivel, and still have them available. The large winter radishes may be stored in the same way.

The purpose of storing winter celery is not only to keep it but also to blanch it. For a small quantity, the cracker boxes, already mentioned, may be used. Put two or three inches of sand on the bottom of each and pack the celery in.

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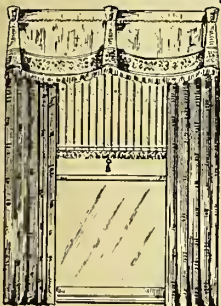
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Selecting the Puppy

Wisdom in the selection of a pup has far more bearing on the future satisfaction of the owner with his dog than many people realize, for, without reopening the discussion as to the reasoning powers of dogs, there can be no denial of the fact that they have marked traits of individuality which often make or mar the relation that exists between them and their owners.

By way of illustration, let us consider a litter of half a dozen normal, healthy, six or seven-weeks-old puppies of almost any breed. One or two of them are sure to be leaders, more active, ambitious, self-assertive and independent than the rest. Two or three will appear merely average in disposition and physique, while the last is apt to be somewhat smaller and, at first glance, the least desirable of all.

If you contemplate buying one out of such a litter, take note of these varying traits, for they are indicative of what the characters of the pups will tend to become as they mature. Watch them for fifteen or twenty minutes when they are awake and active, playing with them a little after they have become accustomed to your presence. Show them some puppishly interesting object, such as an old glove, which you drag about on the floor and shake a little to attract their attention. The pups that are indifferent to you or the glove, preferring to sit around in a bored sort of way and probably go to sleep, are not the prize of the collection for the person who wants a good canine companion. The inquisitive one that follows after the glove, happily wagging his tail and evincing a lively interest in all that occurs, should develop into a good dog; he has intelligence, good humor and solid worth. If one of them bosses the others around, forcing his way to the choicest place at the dinner table or the most comfortable spot in the straw bed, the chances are that he will grow to be an aggressive, probably selfish dog, with an eye to his own personal comfort and desires. The shrinking, timid pup that cowers and cringes at every new sight, sound or movement, may have brains galore, but his lack of initiative and "nerve" is too apt to remain

with him through life. Any or all of these characteristics in the puppies may be altered by future circumstances and treatment, but the tendency will always be present to a greater or less degree.

The facial expression of the youngsters is another, though a less certain, guide in selection. The pup that cocks his head and studies things in an interested way thereby shows an active brain in comparison with his more apathetic brothers and sisters, although his action may indicate merely that his intelligence has awakened earlier than with the rest. The little fellow with the sad, introspective face, devoid of any sign of interest in affairs of the moment, is apt to prove less even-dispositioned and companionable than would one of the brighter faced pups.

To sum up, study the puppies for signs of the disposition you desire in the mature dog. Character shows early and deserves careful consideration.

Turning now to the purely physical characteristics, only a few general suggestions can be offered, because the details of bone, head and other formations vary widely in different breeds. You should look for a well-set-up youngster that gives the impression of general health. If he shows any sign of skin irritation or rash, be careful; often this is caused by eczema, a most troublesome ailment to cure. In the matter of size as compared to that of the rest of the litter, the usual plan is to pick out a pup that is at least up to the average, for he shows as good a share of stamina and nourishment as has fallen to the lot of the others. A well-boned, symmetrical pup, even if his youthfulness does make his legs a bit thin and wobbly, gives promise of developing into a husky, well-built dog. Needless to say, he should also present a well-fed, reasonably fat appearance.

Just a word, now, in behalf of the "runt" of the litter. Often there is such a one, noticeably smaller than the rest. If he seems sound and healthy, do not worry over his small size unless you want him for show purposes, for what he lacks in stature he often makes up in brains. —R. S. LEMMON.



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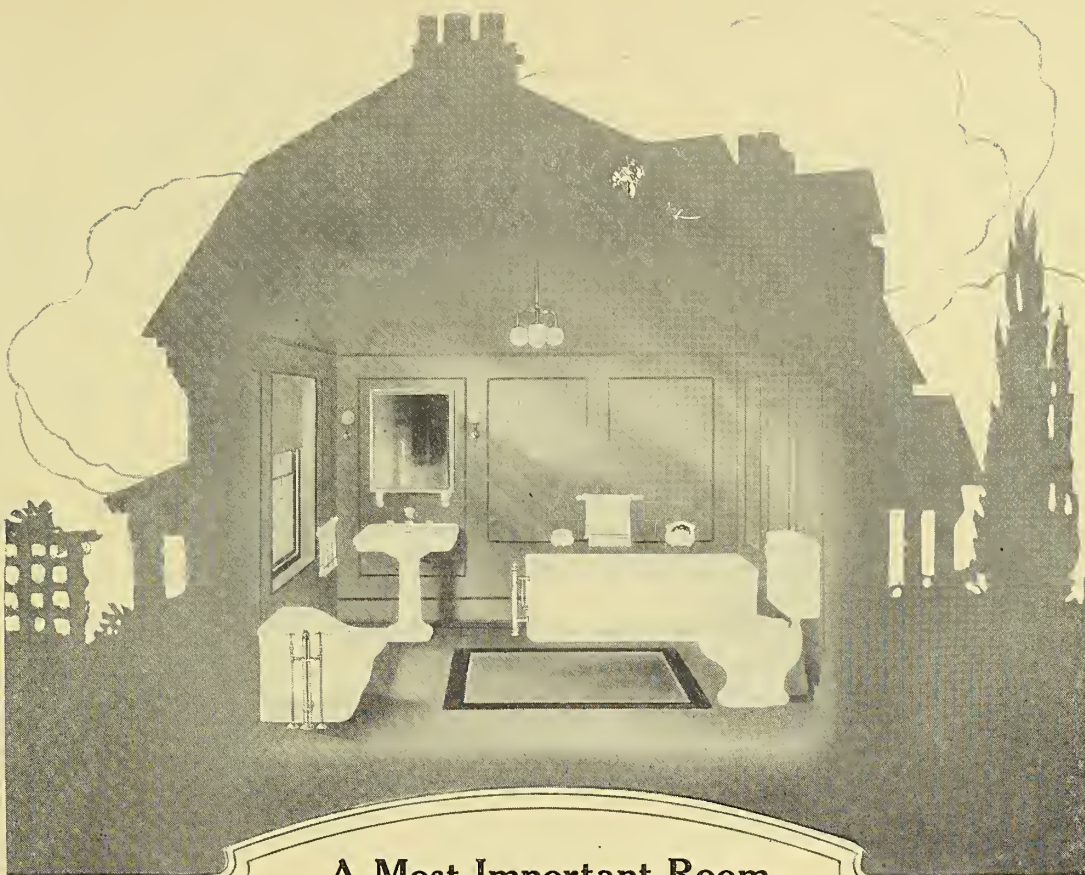
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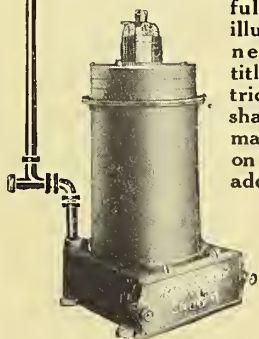
We have published an explanatory booklet on these home necessities. Its suggestions to the home builder and photographic illustrations of actual installations are well worth having. It will be a pleasure for us to mail to you booklet No. 241-A, and a line from you to our nearest house will bring it. Please mention this magazine when writing.

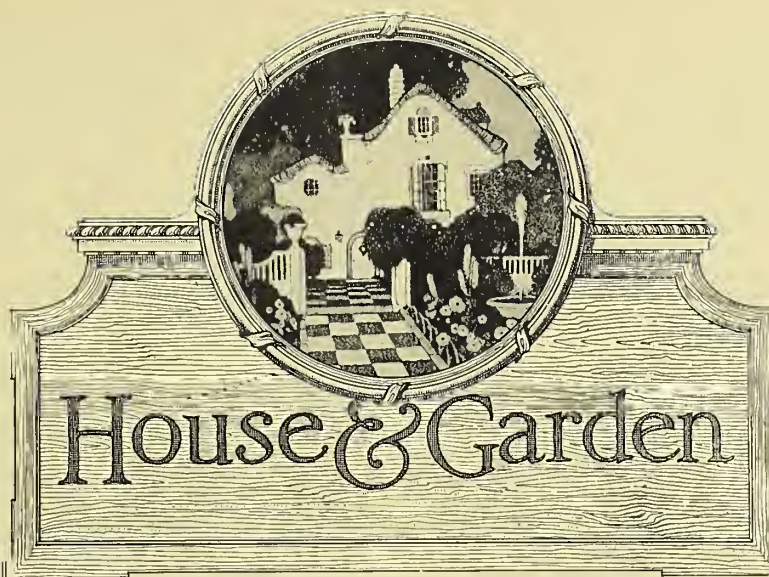
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OCTOBER
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Readers of HOUSE & GARDEN have at their command a staff of competent architects, landscape gardeners, practical farmers, kennel experts, poultry raisers, interior decorators, antique and curio experts and shoppers of whose services they can readily avail themselves. Questions in any of these departments and in any phase of house building, house furnishing and gardening, will receive prompt replies. State your problems clearly. In landscape gardening questions, send sketch map of your grounds. All inquiries must be accompanied by a self-addressed stamped envelope. The service is free.

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Door to Self-House
H. M. Bowdoin, architect

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The November HOUSE & GARDEN will be about the busiest issue you have seen. B. Russell Herts, who wrote "The Furnishing and Decoration of Apartments," tells how to create space in small rooms. William Odom, director of the Department of Interior Architecture and Decoration in the New York School of Fine and Applied Arts, writes on "Historical Furniture Styles in the Modern Room." Fanny Sage Stone, who will be remembered for "Cloverly and the House Next Door," contributes a story of the old world in the new—"The Little Side Path to Bohemia." E. I. Farrington, author of "The Home Poultry Book," tells amateurs how to build a poultry house and how much it costs. In "Counting the Cost" is the beginning of an "experience" serial with pages from a human document of a man and woman who went back to the land. Williams Haynes is in again with his lively doggy talk—this time a neutral article on the allied bulls—French and English. These are only a few of the articles. The pictures are too numerous to mention.

By the way, the other day we heard an unwary critic of the magazines of THE HOUSE & GARDEN type declare that they all lacked authoritative contributors. We can't answer for the other publications, but we can vouch that between them the sixteen contributors to the November HOUSE & GARDEN have aggregated books on their specialized subjects to the total of twenty-eight.



Photograph by John Wallace Gillies

James Gamble Rogers, architect

The hallway sets the keynote for the house. It marks the transition between life indoors and life out—dignifiedly formal against the stranger and yet welcome enough, primarily a place to pass through and yet of sufficient interest to cause one to linger in passing. These desirable features are obtained by good architecture and careful decoration—both shown in this hallway of a house at Goshen Point, New London, Conn.

WITH THIS NUMBER BEGINS—

¶ The combination of *HOUSE & GARDEN* and *AMERICAN HOMES AND GARDENS*—an amalgamation of forces, devoted to better houses and better gardens, to all life indoors and out, and to a wider scope of service and interest for readers.

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¶ Its presentation artistically enhanced, its practical element made more lucid, and its service developed along lines of greater efficiency, we take pleasure in presenting the new *HOUSE & GARDEN*.

CONDÉ NAST, *Publisher.*

THE TRADITION AND PURPOSE OF PAINTED FURNITURE

The Various Types and the Sorts of Life that Originally Produced Them—Why Paint Was Used—
What to Look for in Peasant Reproductions—The Secret of Their Use in the Modern
Room—Suitability Applied to the Finer Sorts

ELSIE DE WOLFE

OF the many mediums of modern decoration few are so sane, so easily used and so easily lived with when properly used as painted furniture. Its popularity is more than a fad, for, while its ultra expressions may pass, I venture to say that when many things considered less ephemeral shall have slid into the limbo of the forgotten, painted furniture will still be with us.

By this I do not mean that painted furniture is anything new. It may be said to have always existed in some form or another. The present vogue is a vogue of peasant and Colonial farmhouse furniture, although it is also true that many pieces which ten years back were made up in mahogany and walnut are now being constructed of woods that lend themselves to paint, and in many instances the lines are the same.

There are reasons for the present vogue: painted furniture furnishes a splendid opportunity to introduce a vigorous color note into an interior for the sake of added interest and enlivening contrast; and it is comparatively inexpensive.

We need this vigor in our decorations. We need the wholesomeness, above all, the livableness. And nothing is easier to live with than painted furniture when it has been decorated in harmony or pleasing contrast to its surroundings.

Besides these reasons, painted furniture has a tradition, albeit that tradition comes through two channels; the finer work executed for wealthy patrons, and the rougher, crude, but solidly substantial work fashioned and decorated by peasant owners' own hands. Thus it boasts on one side the heritage of a multifarious peasantry and of the

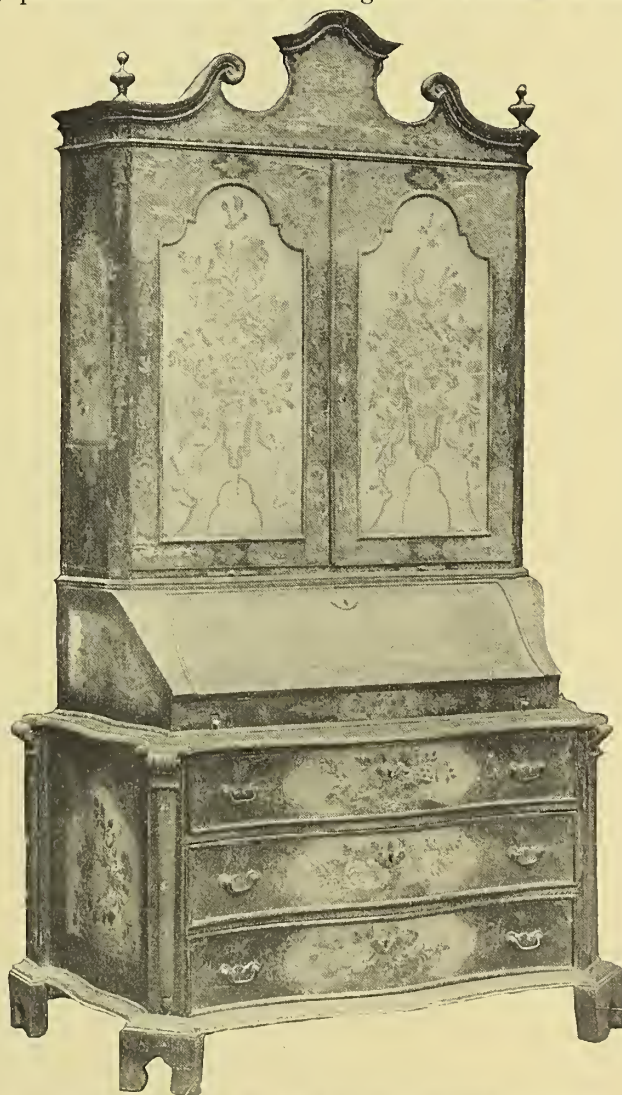
American farmhouse; on the other, the heritage of Adam, Hepplewhite and Sheraton, and of Englishmen before them, and of Italian and French artists.

The fashion for painted furniture did not last long in England. It began about 1770 and ended with the departure of Angelica Kauffman to Italy in 1781 and the death of Cipriani in London in 1785. Such painted furniture as Adam used was undoubtedly due to the influence of Angelica Kauffman, who was employed by Adam. In England the paint was applied directly on the wood or on the ground paint. On the Continent, transparent lacquer and varnish were used over it.

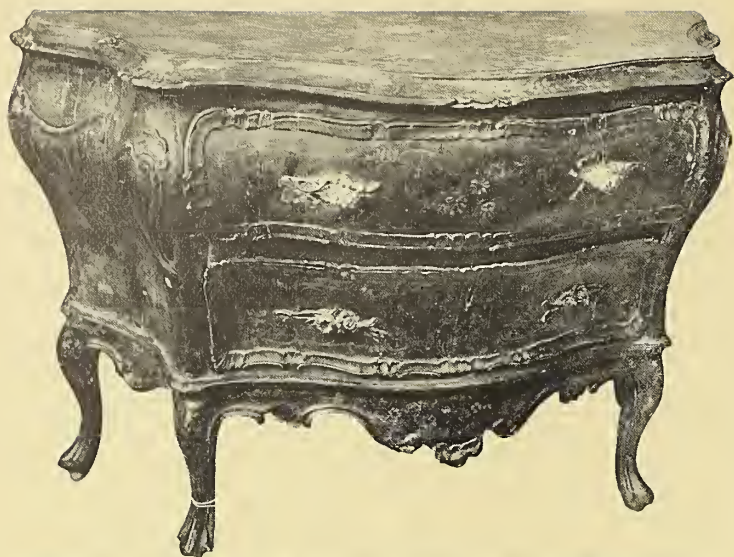
Although the more recent expressions came out of Vienna and Paris from the studios of Hoffman and Iribe, painted furniture had its own history before those gentlemen descended upon us with their extraordinary clashes of color. The value of their work is disputable; the value of the other has been proven.

Paint was used in the days of the Stuarts to enrich carved ornament. It was used by Biedermeyer in the creation of those medallions for which his cabinet was justly famous in the early Nineteenth Century, by the Italians and French in their fashioning in white and gold, by peasants in many lands, and, lastly, in New England and the Pennsylvania Dutch regions, where paint enhanced the poor line and carving resulting from crude workmanship.

And that, frankly, is one of the reasons for using paint on furniture—and often the secret of its economy. Paint covers a multitude of faults. So long as the lines of the original undecorated pieces are good, so long as the pieces are



An example of the sort of painted furniture of which the structural lines were those of a leading vogue in its day. Obviously a piece that requires an elegant setting



Paint was used, as on this console cabinet, to enrich the beauty of carved work and curved line

well put together—furniture that neither you nor I would blush for nor be afraid of using—then we need not bother so much as to the kind of wood or the grain.

This may sound contradictory to the heritage mentioned above. The more expensive kinds of painted furniture, made after the patterns of the Brothers Adam, Hepplewhite or Sheraton, were generally executed in satinwood, a practice that is followed to-day in the very best work. Such work is of the class that has always existed.

The less expensive kinds—although they are by no means the least effective—are the American farmhouse types and the peasant designs brought from the other side from Bavaria, Hungary, the Tyrol, Holland and other parts of the Continent. In the first group come those staunch, comfortable, plain wooden chairs and settees mostly of Windsor pattern or of Windsor affinities which can occasionally be picked up at country fairs in New England and, in the Pennsylvania Dutch districts, those quaint chests and settles. Their lines are generally good and the designs are attractive—either a stenciled design of fruit, leaves and flowers or narrow lines and bands painted on a ground color of greens, greys, yellows, reds, dark blues or white.

The foreign peasant furniture includes a greater assortment—cupboards, chairs, beds, chests and the like, and is made of the plainest and most inexpensive materials. Paint, in this instance, is a logical decoration. The peasant purse not affording those finer woods which were used in the houses of the rich, the humble owners embellished their crude chairs and tables with painted decorations. Light blue, cream, white or some other bright tint is laid on for a body color with broad decorative bands forming panels in which are painted stiff sprays of foliage, baskets of fruit and flowers, birds, animals, and an occasional human figure.

A revival of two types—the American farmhouse and the peasant—constitutes the bulk of the modern movement of painted furniture, and the modern work is generally reproduced after their models, although, in the more expensive kinds, as noted before, the lines and finer work-

manship that characterized Adam, Sheraton and Hepplewhite creations still obtain. For the present, however, we need to consider only the first two types.

The trouble with much modern peasant furniture is that it tries to improve on its models. Beware of this when you are selecting painted furniture for your house. Look first to the lines of the pieces, then to the decoration, then to the finish.

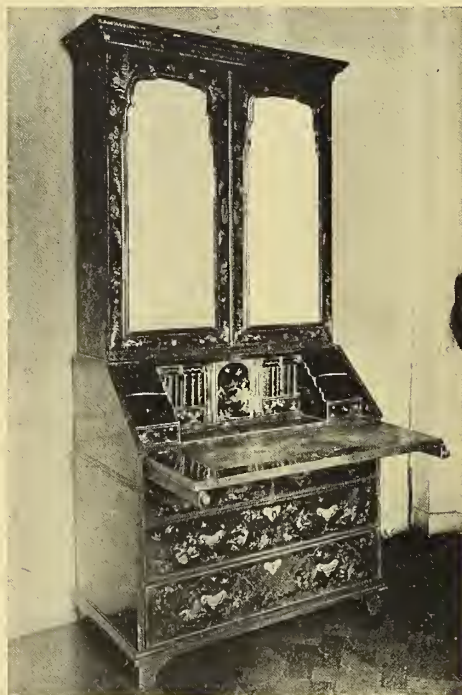
The lines should above all be substantial. They should give the atmosphere of sturdiness tending to longevity, for this original home-made furniture was made to last.

As to the decorations, remember that more than average skill is required in applying them. They must not be so crude as to appear altogether grotesque, and, on the other hand, not too dainty or too naturalistic. They should have the verisimilitude of that crudity which characterizes all peasant art and in which lies its charm. The men and women who first decorated their furniture with designs of fruits and flowers aimed to picture what they saw. Whatever crudity of execution resulted was due to lack of skill. Modern painted furniture, if it is to be at all successful, should have at least the spirit of this naive crudity.

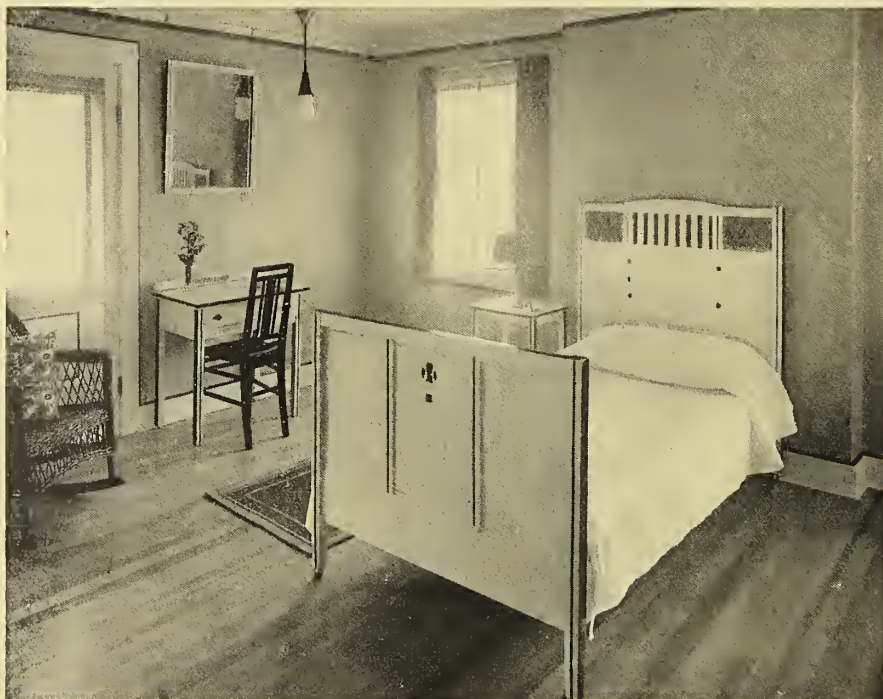
Finally look to the finish. There are two kinds: the gloss enamel and the rubbed. By all means insist upon the rubbed finish. It will cost more, but it will prove relatively of more value in beauty and service, as dull finish always does. Furniture was never intended for a mirror; table tops are not to be looked into but to be looked at. Moreover, no peasant furniture was ever made sleek or glistening. The woman who buys the latter kind will soon enough learn her mistake.

From what has been said of the cost of this modern painted furniture it must not be understood that all these desirable features can be had for a song. To attain them necessitates good workmanship, and good workmanship is worth good money.

I said above that painted furniture was easily used and easily lived with. This is perfectly true so long as it is



In the finer sorts the painting was applied both inside and out. The designs were more decorative than naturalistic



Courtesy of E. H. and G. G. Aschermann

An American bedroom done in the newer style of painted furniture by a student of Hoffman. The walls are grey, rugs black and white and bed white with black decorations

put to the right use. Suitability is the fundamental law of decoration. Just as good writing is the art of using the right word in the right place, so good decoration is the art of using the right furniture and the right hangings in the right place. If your heart is set on painted furniture, you must first have a clearly preconceived plan for its use. And at that point you will become aware of its two classes: the finer work and the crude peasant work. The surroundings suitable for one will not be satisfactory for the other.

In judging what is suitable I have found these rules well to follow: to make my selection depend first on the use to which the furniture is to be put, that is, the sort of room in which it is to be placed; to select it so that it will express in some way the personality of the person who is to dwell in that room, and finally to make it conform to the traditional uses to which its originators put it, so far as those uses can be adapted to modern life and practice.

There is something distinctly rural, distinctly personal and distinctly informal about the furniture of a peasantry and a farming class. Its origins prove this. Their furniture was an intimate furniture. It was the bed they slept in, the table at which they ate, the cupboard in which was kept the little store of china and silver, and the chest where were locked away the few family treasures that could be carried off at a moment's notice in the case of danger. It is logical then to say that in adapting peasant furniture to modern use it must be given an intimate environment. Thus a boudoir or a bedroom done in painted furniture is perfectly suitable for a town house because both those rooms have an intimate environment. When one crosses the threshold of such rooms into the other parts of the house its suitability is utterly gone, for the original environment of this furniture was rural and informal, and the city house is of necessity urban and formal. To do what we might call the public parts of a city house with painted furniture would be unsuitable, whereas to do the public parts of a country house, which are fundamentally informal, would be in keeping with the original environ-

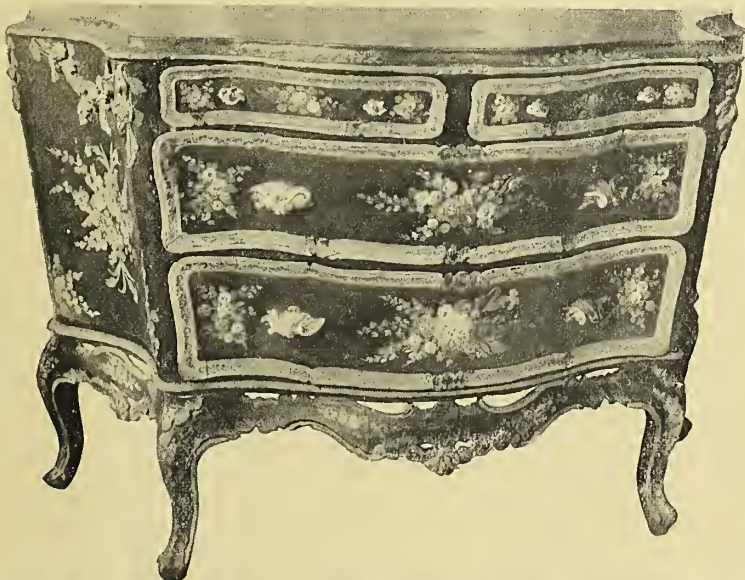


Courtesy of E. H. and G. G. Aschermann

Another type of the modern movement is represented by furniture painted without decorations. Their lines are a revival of an old style



An original in fine condition. Its lacquer finish bears evidence that it was the work of Continental makers



The decorations on this console cabinet include, beside carving and painted decorations, heavy ormolu work. To be properly placed it would require a richly decorated room

ment. In the same way, to do the breakfast room of a city house with peasant furniture is both interesting and suitable because a breakfast room is an intimate place, but can you imagine a city dining-room in painted peasant furniture? Can you imagine a formal dinner party in such surroundings?

First visualize the use, then recall the tradition. That's the secret of decoration. Personality is quite another matter. It differs in every case, and the owner, more than the decorator, is responsible for its effective expression.

I have also said that painted furniture introduces a vigorous color note into an interior, gives it interest and enlivening contrast. Here again we must seek out the traditional uses. How much furniture did peasants have and against what background was it placed? How can we adapt their practices to modern use?

For a matter of fact peasants and farmers usually have very little furniture and the walls are either whitewashed or wood left in its natural state. Each piece is a prize piece. There is no cluttering, because the peasant cannot afford enough furniture to clutter with. We can apply this same rule in the arrangement of painted furniture in our modern homes.

There should never be too much of it. If you have a room with much furniture, then only a few pieces of painted ware can be introduced, and these should either harmonize or contrast in color with the other furniture. Thus, if a room is furnished in mahogany, and one wants to introduce two or more pieces of painted furniture, a suitable color for that furniture would be a neutral green, repeating in its decorations the mahogany color, and, offsetting this, some blue. This would produce both contrast and harmony.

A room furnished throughout with peasant furniture demands either a neutral background to act as foil, or one that absolutely blends with the colors in the furniture. You cannot make two points of ultra attraction in one room; you cannot combine an ultra orange wall paper and ultra blue furniture. That combination might serve for a club or a restaurant where an extraordinary effect is desired, but it will not do for domestic purposes. For who wants to live twenty-four hours

out of the day with an extraordinary effect?

If you must use these newest papers and hanging fabrics with their strong notes of clear color, insist that there be some color relationship between them and the furniture.

The kinds of furniture with which painted furniture can be successfully mixed are limited. One cannot mix it with mahogany save by some such decorative tones suggested above, a combination that was popular in post-Colonial days, when our ancestors mixed the two, or save the furniture has the refined modeling and neutral colors that characterized the Sheraton painted furniture. You cannot mix crude things with refined things and expect to get a harmony and livable whole. Painted furniture can be effectively mixed with willow, for willow polls and reeds, it will be remembered, had their place in the past in the construction of both farmhouse and painted furniture.

In the use of the finer sorts of painted furniture the tradition again must be consulted. It was given a fine environment and a setting that was distinctly formal. The background was always highly painted and decorated. Some of the furniture shown on these pages is of that type. At a glance one would know that it deserves the well appointed bedroom or living-room.

Let us take, for example, the elaborate console cabinets and pier tables of Adam provenance, upon which so much expense and exquisite care were freely lavished, both in the preparation of the ground color and the execution of the devices for further embellishment. The Eighteenth Century cabinet designers and makers clearly recognized the beauty and decorative value of the

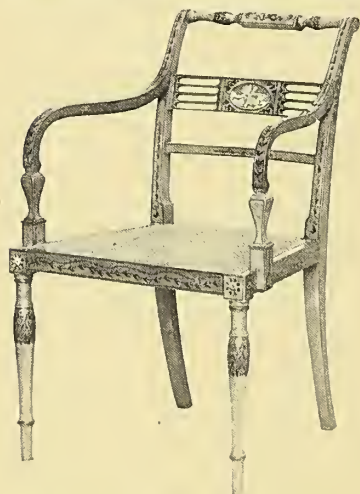
effectiveness of a paneled Adam drawing-room of formal and studiously symmetrical proportions, finished in white, grey, pale lavender or some other delicate tone, with gracefully moulded compo-ceiling embossings, ornate mantels and chastely wrought woodwork, was materially enhanced by a painted console cabinet, enriched by the handiwork of Angelica Kauffman or Cipriani, set between two windows or between two doorways. On the other hand, the console cabinet itself demanded just such a setting as that for which it was designed.

In the same way we must remember the character of the settings in which the painted furniture of Hepplewhite or Sheraton pattern was placed, although the painted pieces of these masters were less exacting in their requirements than the painted furniture made for the Brothers Adam. When using chairs and sofas of Louis Quinze type, it is well to keep before the mind's eye a picture of the delicately colored setting which composed their original environment.

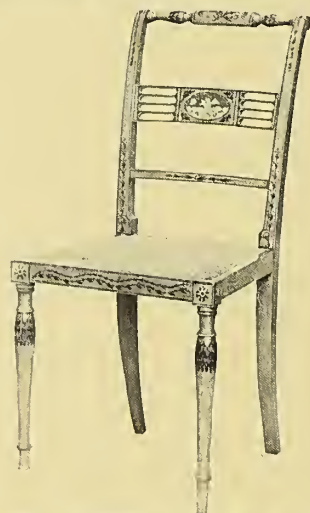
ground work alone quite apart from additional devices. Instance the charming Vernis-Martin tables and consoles in apple green or green grey which were purposely left void of any supplementary adornment to their fascinating color and lustrous surface than the brass or ormolu bandings and mounts with which they were finished. It is not surprising, therefore, that infinite pains were taken with the preparation of the ground color for Adam painted furniture. Indeed, it was necessary that this should be so, for the painted pieces were truly furniture gems, used sparingly as gems should be, in well-considered formal settings. The ef-



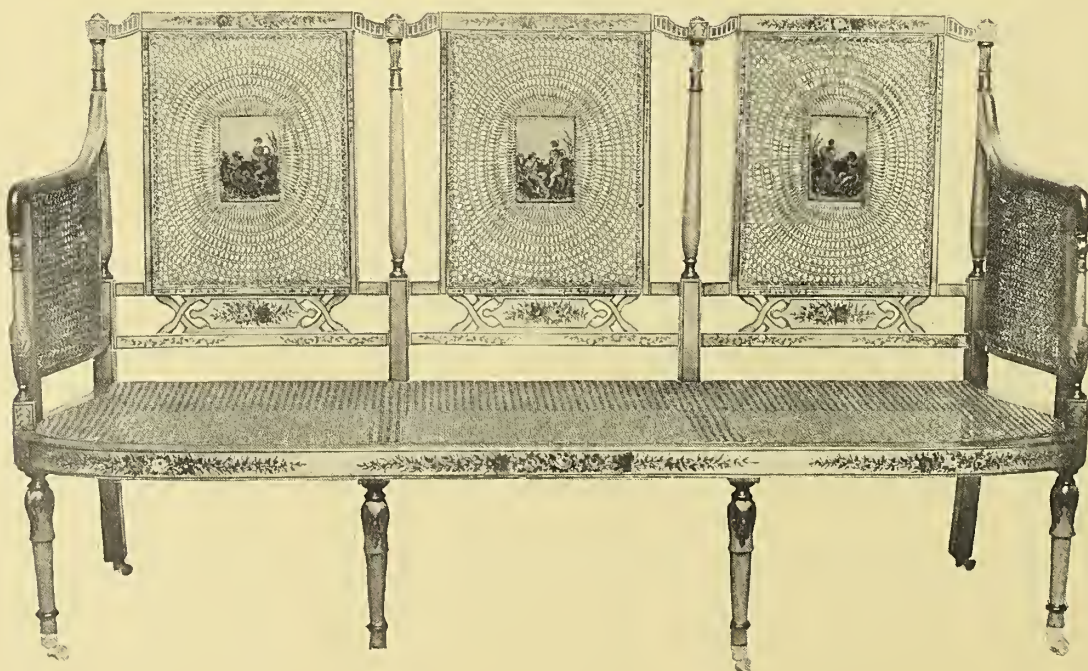
Much of the old lacquered furniture showing strong Oriental influence was turned to simulate bamboo and further adorned with floral designs in gold



Belonging with the settee shown below and the chair shown opposite the three would make an excellent grouping



The medallion on the back slat is characteristic of the French and Italian masters who first painted furniture



Many reproductions of the old models lack only age to make them perfect. This reproduction in satinwood with painted panels and floral decorations is a typical product of the present vogue for painted furniture

THE BULBS TO PLANT NOW FOR HOLIDAY BLOOMING

How to Plan and Place Your Order—Fiber Versus Soil—The Right Way to Set Daffodils, Narcissus and Jonquils—A List of Dependable Varieties

ELOISE ROORBACH

Photographs by S. Leonard Bastin

BY starting them at different times, and removing them from their dark beds at intervals of from two to three weeks, living flowers may be had to brighten the house, from Christmas until Easter. The first necessity of winter flowering bulbs is that they be of the very finest procurable. They may be started any time after September, so that the blooming hour can be regulated for some special birthday feast or saved until Easter. It is a wise plan to tell the seedsman, with whom you have placed your order, to begin shipment as fast as he receives the various bulbs, not to wait until the full order is received, for bulbs deteriorate if kept too long. So as fast as the different bulbs come from the market set them in the ground.

The second item of importance is the soil. A few years ago city dwellers found it difficult to get proper soil, but nowadays any seedsman can supply customers with the fiber which is such an astonishingly good substitute. When the bulbs are intended for holiday gifts, they may be started in fancy pots and covered with clean straw and layers of matting that will not spoil the jar. A better plan is to start them in pans, which at the proper time can be slipped within the gift jar. When fiber is used, the jar need not have a hole in the bottom. This enables one to use some of those beautiful porcelain molds which are shown in the shops. The unglazed jars seem to give the soil-potted bulbs the best condition for development. They must be drained, that is, bits of broken pots or small stones or pieces of charcoal must be placed loosely in the bottom of the pot over the hole to hold back the soil, yet permit the surplus moisture to escape. Potting soil must be loose and rich and the bulbs pushed firmly into it, taking care that there is no air space below them that might prevent the roots from taking hold at once. Soil should be pressed firmly above them, that they may not push out of the ground by the swelling of the tubers. After the bulbs have been planted, soak them thoroughly, cover them with peat or moss to hold the moisture and place them in the cellar or some such cool, dark place where the temperature will not rise above 60°. An even lower temperature is better. No light must be permitted to touch them, the object being to force them to make good root growth, which they will not do if they have any light toward which the leaves can strive to reach. Water them occasionally

when the soil gets dry, but do not keep them wet. Too much heat and too much moisture are responsible for

most of the failure with bulb forcing at this time of the year.

If there is no cool cellar to place them in, dig a trench out-of-doors, cover the bottom with ashes, bank them well with ashes or soil and, if cold weather comes early, give them added protection of straw or a mulch held down with boards.



A lined rustic box filled with cocoanut fiber or moss will serve for bulbs. Mix with the fiber a pint of finely-ground charcoal and a quart of sand



To decorate the pots, sow grass seed in the fiber when the bulbs are a few inches high, a thick patch will come by blooming time



Anything—even a shell—will do to plant bulbs in, so long as the soil or fiber is mixed right and the roots have plenty of room to spread

Fiber is but another form of water culture. A good mixture is one quart of cocoanut fiber or moss, one pint finely-ground charcoal, and one quart of sand. Place 2" of this in the bottom of a pot, arrange the bulbs so that they touch each other, but see that the tips are exposed. Water thoroughly when first planted and set in a dark place. Treat as though in soil, occasionally putting a small portion of plant food in the water. The secret of good blooms lies in the strength of root growth, so give them plenty of time—from seven to nine weeks—to develop. It would be wise for a beginner not to remove the pot until the roots are seen venturing through the hole in the bottom. By this time sprouts also should be showing. When they are about 1" high, uncover and lift into subdued light, gradually bringing them nearer and nearer the light, until, when the buds have fully formed, they can be put in direct sunlight. If brought too quickly into the sun, the stems will be short and the spikes small. Some growers place a pasteboard cone over the new shoots to encourage longer stems. Bulbs require but little water until blooming time, when they drink voraciously that the swelling buds may properly fill out.

There are but few bulbs that can be depended upon to bloom by the Christmas holidays. Roman hyacinths and paper white narcissus are, perhaps, the best, for they are easily forced. They are fair and fragrant and look so well in the artistic pots and bulb pans that they make especially attractive gifts. The Romans are at their best when six or more are planted about a half inch deep in one pan. The bulbs may even touch with no harm, so that a 6" pan would hold quite a mass of blue, lavender or white fragrant spikes. The white Romans flower several weeks before the pink and blue ones, which must be remembered when lifting them from the dark. The white Italians come on about two weeks later than the Romans. The hyacinths should be planted at intervals from the first to the last of October. By holding back, their blooming time can be extended materially. They should be given sandy soil. Good single

(Continued on page 64)







A SIMPLE plan helps the livableness of a house, and this house is above all livable. The hall runs through from entrance to garden, a cross corridor leading to the music and living-rooms on the left, and, on the right, passing the dining-room to the pantry and kitchen. The compact arrangement of stairs and landing which cover the vestibule with its closet and wash-room affords the hall generous space. White woodwork and simplicity of detail and furnishings set the note for the rest of the house

CONSULT the photograph of the exterior and note the two bays. The one this way is the living-room shown below; the farther, the dining-room. Both have a southern exposure, overlooking the garden. The dining-room is 17' x 23', the bay giving it added depth. Sunlight floods the room—as it should a dining-room. Gaily-colored cretonnes lend a color note to the white paneling. Unity of color scheme is achieved by the screen which is covered with the same fabric as the hangings

A DARKER panel has been used in the living-room and darker tones prevail throughout. The room presents some interesting problems of furniture arrangement. A living-room must first of all be livable, it must have the restfulness of open spaces and the intimacy of friendly converse. Thus, by eliminating the small round table in the foreground and placing the couch nearer the fire, both those desirable features would be easily attained. But the room looks as though it had been lived in





Though Nature gave the setter his unsurpassed bird nose, the pup needs training. Here is a nine-month setter pup pointing prairie chickens, a fifteen-year-old pointer backing him

YOUR HUNTING COMPANIONS

Being a Chat on Setters and Pointers and a Word on the "Haoun Dawg"—Caring for Them in the Brush and Around the House

WARREN H. MILLER

Editor of "Field & Stream," author of "Camp Craft"

IN choosing a dog for the family pet and watchman, the suburban or country resident is apt to pass by any consideration of the setters, pointers, and hounds on the score that, as he personally does very little hunting, why own a hunting dog? Yet all three breeds have so very many lovable and endearing qualities, aside from their special gifts as field dogs, that one would do well to learn their qualities as general utility dogs before passing on to other breeds.

Particularly the setter. If there ever was a more affectionate, handsome, lively and dependable pet dog than a thoroughbred setter, he has passed on and left his name and style unrecorded! The very feel of that lovely, silky coat under your hand, the adoring affection of those brown eyes, the alert statuesque poses that he assumes under excitement—no one who has ever owned a setter will ever forget him! They are all alike, and they breed true to character; the new puppy quickly wins his way to everyone's heart, his handsome form and beautiful coat kindle the eye anew, and before you knew it Scout (or Sport or Prince) the Second reigns on the

throne of Scout the First. And thus on through the generations.

These qualities, of course, are found in all dogs who have become standard house pet breeds, perhaps not with the intensity of the setter's affections and lovelinesses, but in a measure the same, so we must look at him from other points to sum up all his desirable qualities as a dog for the country or suburban home. For he is essentially a dog of the outdoors, too big, too lovely for the city apartment, but exactly in his element in any house with a bit of grounds around it and the open fields nearby for a walk with his master and the children.

As a watchdog he is alert and courageous; big and powerful in war, with a deep, warning bark that will deter any wandering tramp from trespassing further on your grounds. As a children's playmate he really invites mauling, huggings, endearments, caresses; never happier than when intimately associated with them in their play. And he would sooner bite off his own paw than snap at a child.

Nature gave him his unsurpassed bird nose. You may not do so much shooting, but there are few American country gentlemen



A week in the fields with other dogs does wonders for a setter of good antecedents. Instinctively he'll crouch and point and give warning for the shot



Scout Gladstone, an English setter at two months, member of the black, white and tan ticked family



Quail ahead! The typical setter's position on point—a rigid, cataleptic pose at the scent of game, giving the hunter his cue to get ready



Powhatan, owned by Hobart Ames, who paid \$1,200 for him to use as a shooting dog

who do not own a good shotgun, and few indeed who can resist the call of the brown October uplands, when the quail and grouse are in season and the Hunter's Moon is high. You may not have given your setter a moment's training, nor taken any advantage of the wonderful brain that lies there ready to educate, but Nature has supplied him with the instincts that cause him to crouch and point in rigid cataleptic pose at the scent of game, giving you the warning to get ready to shoot. Even a week in the field with other dogs will do wonders for a setter of good antecedents. His long habit of implicit obedience to your slightest command (for the setter is the most docile of breeds) will suffice to make him hold steady on point with perhaps a licking or two at first for flushing birds. And though he may not retrieve for you with that finished skill which the trained setter displays, he will at least mark dead birds with his nose so that you can pick them up yourself. So much for the man who does not care to spend any time in developing his setter's peculiar talents, but merely wants him for a family dog with capabilities for an occasional day afield.

There are two principal divisions of English setters in our country, the black, white and tan ticked, and the orange and white. Both have any number of champions and noted field dogs enrolled in their ranks, so much so that the old theory of coloration affecting a dog's performance seems completely exploded. The markings of a standard black, white and tan

ticked setter would be black ears and head with white forehead and parting line, white body and tail sparsely ticked in black, a large black patch over rump and extending out somewhat on cheeks, inside of ears, and tan in two little spots or "eyebrows" over the eyes, the more distinct the tan the better.

Orange or lemon and white will be marked much the same except that orange is substituted for the black. The coats of both kinds are long and silky without the slightest suggestion of wiriness, sometimes curled over the spine; long feathers of silk from fore and hind legs and long feathery brush under tail. The bench showmen have developed another type, white all over, with multitudinous black or orange ticks distributed on the body and head;

a large heavy dog, well feathered out in tail and behind fore and hind legs. Far be it from me to criticize the points of excellence which judges of this type have set up. Every man to his taste; to me such dogs are exceedingly ugly, the head in particular being spoiled by the disruptive coloration of the multitudinous ticks. The dog looks as if he had just run through a blizzard of beans; he is by no means the standard setter of this country, and is seldom seen in field trails, about all the nose he ever had having been bred out of him.

Then we have the pure white setter, with a trifle of orange in ears and over eyes, hair long and silky and curled like Persian lamb; and, finally, there are the blue and orange "Bel-

(Continued on page 56)



A husky litter of pointer pups. Almost equal in field quality to the setter, but owner of a better nose and a human smartness inherited from his hound forebears

THE LAST CROP WORK OUT OF DOORS

Harvesting and Storing Before the First Frosts—How to Handle the First Crops—The Final Touch in the Efficient Garden

D. R. EDSON

THOSE who have lived for several years in one locality and have carefully noted the dates of the first frosts will be able to tell within a very few days the earliest date at which killing frost is likely to occur. A week or ten days in advance of this frost the careful gardener will make ready for the attack. A number of burlap bags or old blankets, which will serve for a temporary covering, should be provided, a cold-frame or two cleared out, the sash fixed up for immediate use, and a place made ready in some bed or in the corner of the veranda for the storage of such bulky things as squash, watermelons and pumpkins. The experienced gardener can foretell with a fair degree of certainty when a frost is probable. There is a certain "feel" in the air, a stillness in the waning afternoon, and a sharpness of detail about the black twigs laced against the cloudless sky which tells him, before he has looked at his rapidly falling thermometer, that it will not be best to take another chance, and that even those things which have been left growing until the last minute, such as melons, tomatoes, sweet corn, and cucumbers, must finally be given up—but with the least loss possible.

TOMATOES

With proper handling, good fruit may be had until after Thanksgiving or even until as late as Christmas. Fruit that has been frost bitten or even touched by the frost will be sure to decay, therefore safely in advance of the first frost, all the fruit, ripe and green, should be picked, carefully looked over, and the large green fruit saved for ripening. Spread several inches of clean straw in an empty coldframe, place a layer of tomatoes on this, and cover up with several inches more straw. Put on the sash as soon as the frost threatens; but ventilate freely on bright days. The greenest of the fruits, but only those which are perfectly sound, may be stored in the cellar or in a cold dark room, packed in straw or in layers in a crate so that they do not touch, to ripen more slowly. Another method is to select some of the plants that are the most thickly set with fruit, trim off the tops and most of the leaves and hang them up by the roots, the plant itself containing sufficient nourishment to mature many of the partly grown fruits. The old and small fruits should, of course, be removed when the plants are taken up.

MELONS

To keep muskmelons and watermelons growing as long as possible the vines should be gone over a few days before frost is expected and the fruits which are sufficiently developed to stand some chance of maturing, gathered together, each hill by itself, the fruit still left on the vines; but all surplus vines should be cut away. These small heaps of fruit and foliage may

be easily covered and thus be protected from the first frosts, which usually are followed by two or three weeks of good weather. When this protection will no longer suffice, the fruits may be stored in a frame and ripened the same way as tomatoes, or placed in a dry room; the greatest care must be exercised in handling them. A slight skin bruise, one that will not show at the time, will start a decayed spot later. If they are carried in a wheelbarrow, bags or an old blanket should be spread under them and between each layer. Do not pile them in storing. In cutting, remove a piece of the vine with each fruit, leaving the stems intact.

SQUASH AND PUMPKINS

After the first frosts have blackened the foliage, remove the fruits with a portion of the vine with each, rub off any soil which may adhere to them, turn them under side up and place in piles which may be covered readily when frost threatens. Store them under cover as soon as convenient, but only where they can get plenty of air. If a coldframe or a bench in the greenhouse is available, it is a good plan to let the temperature for several days go as high as possible to "sweat them," in order to dry them out. The smaller squashes and pumpkins should not be discarded; they will keep even better than those that are more matured, and should be saved until the last, as the process of ripening continues through the winter months.

EGG PLANTS AND PEPPERS

While these are not winter vegetables, well formed fruits picked and stored in a moderately cool dark place will keep for a considerable length of time. The peppers should be pulled up by the roots, all the soil shaken off, and they should be tied with stout cord in bunches of convenient size and hung from the rafters of the shed or dry cellar. The egg plants should be handled carefully to avoid bruising, and packed in excelsior or straw, so that they will not touch. The plants of okra can be dried and hung up, or the pods removed and dried.

BEANS, CUCUMBERS, SWEET CORN

None of these things are usually saved, but they need not be wholly abandoned. Any beans that are still young and tender enough for table use may be readily canned by the cold pack method (and in passing, it may not be out of place to remark that if the sterilizing is properly done, the vegetables will keep properly without the aid of so-called "preserving powders," which are likely to prove at their best a possible cause of trouble to the family health.) Most of the



Though scarcely picturesque, bringing the harvest home in these days of cheap motors proves more efficient and rapid than the lumbering wain of old days and inefficient farming

(Continued on page 76)

LIGHTING THE NEW HOUSE AND THE OLD

The Outlets to Provide for Attaching Household Appliances—Proper Positions for Fixtures—Wiring and Piping the Old House

CLARA BROWN LYMAN

SINCE it does not necessarily involve a technical lighting knowledge, the problem of artificial lighting is not difficult for the layman to understand. It depends upon a general knowledge of what is right and wrong in lighting; what has been accomplished in fixture and lamp design; and it means, above all, comprehension of the necessity of laying out the lighting scheme at the time the plans are drawn. Otherwise, when the house is completed the

family is apt to discover, as time goes on, that a light here and there is in the wrong place, that there are not enough lights and apparently no way to provide for more; that there is no place to attach a labor-saving device without temporarily dismantling a lighting fixture.

It is for these reasons that a well thought out lighting plan prepared at the beginning will save trouble and expense later on; for, although errors are nowadays not impossible to remedy after the house is built, it is naturally more expensive to correct mistakes than it is to avoid them.

The first important part of any lighting plan is to provide for plenty of outlets, whether for gas or electricity, and in this connection the possibilities of modern gas illumination should be understood.

It is not generally known that piping for gas in a modern house is entirely concealed; that there are floor and baseboard outlets for it exactly as there are for electricity and that it can be used with the new methods of illumination.

It therefore does not matter which of the modern illuminants one plans



In a living-room there should be plenty of baseboard and floor outlets so that table lamps can be used in addition to overhead illumination. Note the baseboard connection for the piano lamp

to use, plenty of outlets will be less costly in the end than a few. In the first place, no matter what modern lighting method one decides to install in his house, it should always be possible to use a portable lamp in any part of the room without being obliged to disfigure the room by cords or pipes running across the ceiling from a central fixture and down the wall to a table. Unless the room has plenty of outlets, the family is obliged to congregate in a fixed place to do their reading because otherwise it

is quite possible that only in one spot in the room can the table lamp be conveniently attached to a fixture.

With plenty of outlets, more than one lamp can be used in the same room at the same time. This provision likewise does away with the necessity of turning out the overhead fixture when the portables are being used.

Plenty of outlets offer the additional advantage of attaching any portable cooking or labor-saving device that it is desired to use in the room, and so be able to use the device and the lights at the same time without dismantling a fixture.

A discussion of one or two of the most used rooms in the average house will illustrate these points.

The living-room, for example, being the family gathering place, should be provided with both general and local lighting because it must be made to serve many purposes. Sometimes merely a soft mellow glow to visit by is all that is desired. Again, reading, studying and sewing are often going on in the room at the same time, and this requires local lighting by table lamps in addition to the general illumination of the room. Now suppose



Arrange to have lights on each side of the mirror in the bathroom

that at the same time one had sudden use for a vacuum cleaner or wished to turn on an electric fan? Unless the room were provided with plenty of outlets around the baseboard and in the floor, some fixture light would have to be sacrificed, beside putting an extra strain on the lighting fixture to which the device was attached. In general, four baseboard outlets, two in opposite corners of a room, and one in about the center on either side, provide a good lighting plan for the living-room.

In the dining-room the situation is a little different because that room is not in general use. Here, in addition to the general illumination, it is wise to provide a floor outlet in the spot over which the table will stand. This is to take care of any portable cooking device that one may wish to use at the table, for instance, an egg boiler, toaster, coffee percolator, etc., without disturbing a fixture. Where gas is installed two baseboard outlets far enough apart to allow the sideboard between them provide for the use on the sideboard, if preferred, of the gas chafing-dish, toaster, coffee percolator and other portable cooking conveniences now in such common use. These baseboard outlets for gas are now as inconspicuous as those for electricity. In neither case do the outlets disfigure the trim of the room.

In the bathroom it is convenient to be able to attach a curling iron, water heater or other small device without disturbing the lighting fixture. In the bedroom almost everyone likes a portable reading light, and in these days of luxury and convenience, a baseboard outlet also allows for the preparation of breakfast in one's own room.

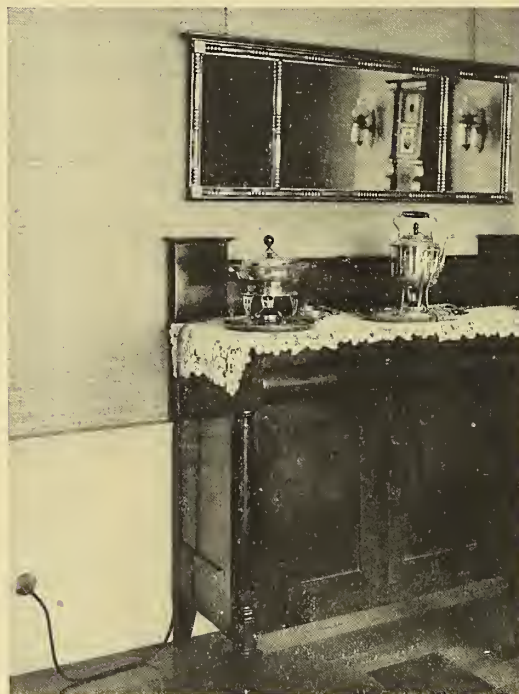
The situation in the nursery is practically the same as in the bedroom, baseboard outlets here being especially appreciated in the middle of the night for the quick warming of a milk bottle, the heating of water or the temporary use of an electric or gas heater to provide a little warmth on a stormy winter night.

Though at first it might not be suspected, baseboard outlets are quite as desirable in the modern kitchen and pantry as in the living-rooms of the house, for there are many small portable conveniences like the flat iron, polishing motor, etc., that are really a necessary part of the up-to-date kitchen equipment. It can thus be well understood why provision for the attachment of household appliances becomes a real and necessary part of a perfect lighting scheme.

This discussion likewise brings



On the fixture is a current-top attachment by means of which any portable electric device may be connected without cutting off the light



A baseboard outlet for gas will be found useful in the dining-room



Baseboard and floor outlets for electricity make possible the use of portable appliances without attaching wire from overhead fixtures

up the important question of fixture location which, in view of the recent progress in lighting methods, must be considered with great care before a decision is made. Upon the lighting system you use depends the position of the outlets for baseboard, floor and wall receptacles.

In general it may be said that diffused lighting is the accepted sight-saving method of illumination. Whether one uses it throughout the house or not is largely a question for individual decision. There are, however, certain rooms in which care for the eyes demands that either the wholly indirect or partly indirect methods of illumination, both of which give diffused light, should be used. These are the living and working rooms of the house. In addition to the overhead light provided by

these systems, as many portable lamps as may be desired, are also excellent for local lighting. In the sleeping rooms one may be guided by individual preference as to whether the rooms shall be lighted generally from overhead or wholly by means of well-shaded portable lamps. The necessity for deciding this point when the plans for the house are drawn is therefore easily understood.

In the nursery, however, diffused lighting is an absolute necessity. To let the direct rays from a lamp or fixture shine into a child's face is exactly equivalent to letting it face the sunlight.

Diffused methods of lighting call for ceiling outlets since the fixtures consist of hanging bowls suspended from the ceiling. Wall fixtures are little used in the home that is correctly lighted. They serve a decorative rather than a practical purpose and, unless carefully shaded, are a source

of danger to the eyes because they carry the lights in a position where it is impossible for the eye to escape them. Their place is well supplied by properly shaded portables. However, if it is desired to treat certain rooms in "period" style, wall or mantel lights in the shape of sconces or candelabra are often necessary, in which case the light source must be completely concealed behind screens or shades of opaque material. Where wall fixtures are thus properly used as decorative accessories, outlets located with reference to the position of mantel, sideboard or dressing table, as the case may be, must be provided for in planning the treatment of the rooms.

The lighting of bathroom, pantry and kitchen, the three rooms in the house where artificial illum-

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Oriental Rugs

Their Selection and Care in the House—What Makes a Real Antique

VINCENT YARDUM

MANY large department stores claim that the subject of Oriental rugs has been commercialized—that each rug has a market value that can be approximately ascertained. The fallacy of this is clearly shown by the following:

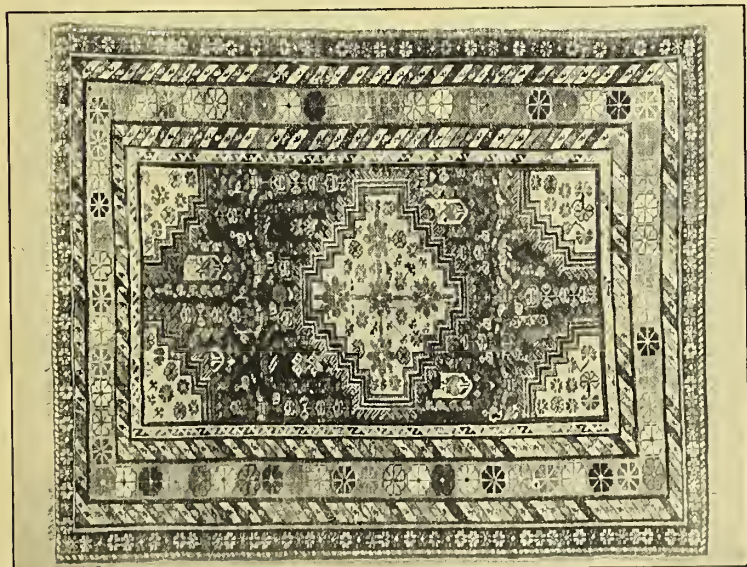
A short time ago I was sent by a leading Fifth Avenue dealer in antiques to the home of a prominent antiquary and rug collector, to interview his wife with reference to cleaning and repairing some rugs. During the course of my visit I happened to notice a small tattered and dirty looking Serebend rug doing service on the dark landing at the head of the stairs leading to the kitchen. I suggested to Mrs. Collector that she allow me to take that rug to clean and repair and so forth, telling her that it was a fine old piece with a very unusual design for a Serebend. But she refused, stating that her husband had bought it from Blank & Co., the concern through whom I had been sent, for only \$15, many years before when he first started collecting, that it had done service for a long time, and that she had ceased to care for it by this time, in fact would not spend any more money on it—even felt inclined to get rid of it. Upon hearing this I invited her to give it to me as part payment for the services I was going to render her on other rugs. She welcomed this idea and allowed me to take it on my promise to allow her \$10 credit on her bill.

When I took it to a shop a connoisseur on old rugs was delighted with the antique "pearl," as he called it. Without wasting any time he had it wash-cleaned and gave it to one of the men to begin weaving in the damaged places and making the necessary repairs. A small border at each end which

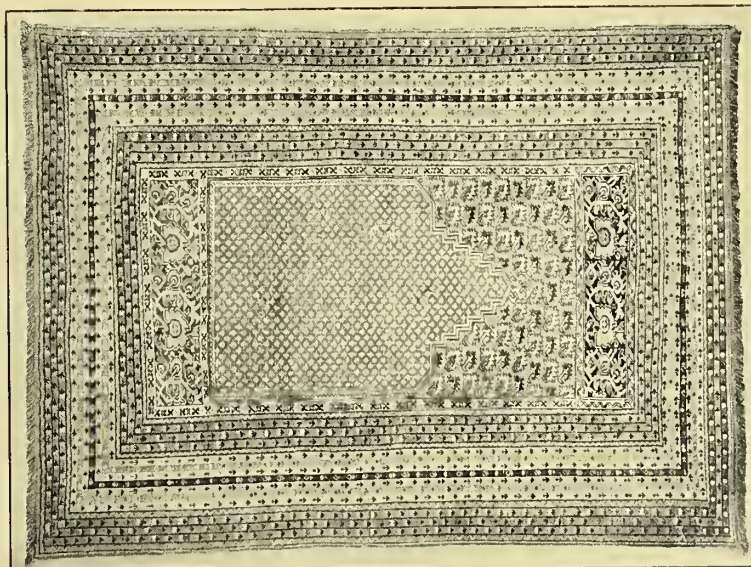
had unravelled off, was rewoven, as well as several small holes in the center. Soon the rug was in a presentable condition. Immediately after completion it was taken to the Fifth Avenue firm by whom I had been sent to the collector's house, and bought for \$75 by them. Not long after there was a common rumor on the rug market that Blank & Co., the firm in question, had sold to Mr. So-and-So, the collector whose wife had got rid of the small Serebend rug, a very remarkably designed Serebend piece for a fabulous price. And yet it was admitted that the price was none too high for a rug of such character, worthy to be numbered in any collection. The rug, of course, was none other than the one that came from the collector's own home.

Since then I have been wondering who was the blindest of us in not appreciating an antique piece when we saw it, and further, who was the wisest. I am convinced that the collector who now possesses it is the most fortunate, for he has the rug—a rug that cannot be duplicated for any amount of money. And if a rug cannot be duplicated, who shall say that any price paid for it is too much?

It is true that an antique Oriental rug with a large price will draw more attention and can be more easily sold than the same rug with a much smaller price. The reason for this is obvious. Take, for illustration, the Serebend rug here. The collector did not appreciate the rug at \$15, and only when the price was greatly increased did he come to recognize the true merits of the piece. But one must accept that the value was always in the rug, only he did not realize it. The claim of the



When discovered this antique Kouba rug was in perfect condition, save for the borders at each end that had unravelled off. It was rewoven and made complete



In this 300-year-old Ghordaz prayer rug the black had worn and had to be reanneped. The black wool found in Orientals is seldom of vegetable dyes and wears quickly



A rug from a hall that had lain with its center in a passage between two doors. The center has received the brunt of all the traffic and is worn, while the rest is perfect



This is how rugs are worn unevenly—exactly half the rug is exposed to wear. The other half is behind the door partly covered by a table and will remain untouched



Before and after repairing: One side shows end ravelled and sides gone; the other after end is woven on edge attached. This rug was found in a kitchen

department stores of having made commercial goods of Oriental rugs is true to the extent that no real antique rugs for which connoisseurs crave are any longer to be found on the general market. They are all in private homes. The reason for this is that they *can only be developed in the homes*. But private owners, as a general rule, do not know this and by heedlessness and misuse allow their rugs to completely deteriorate.

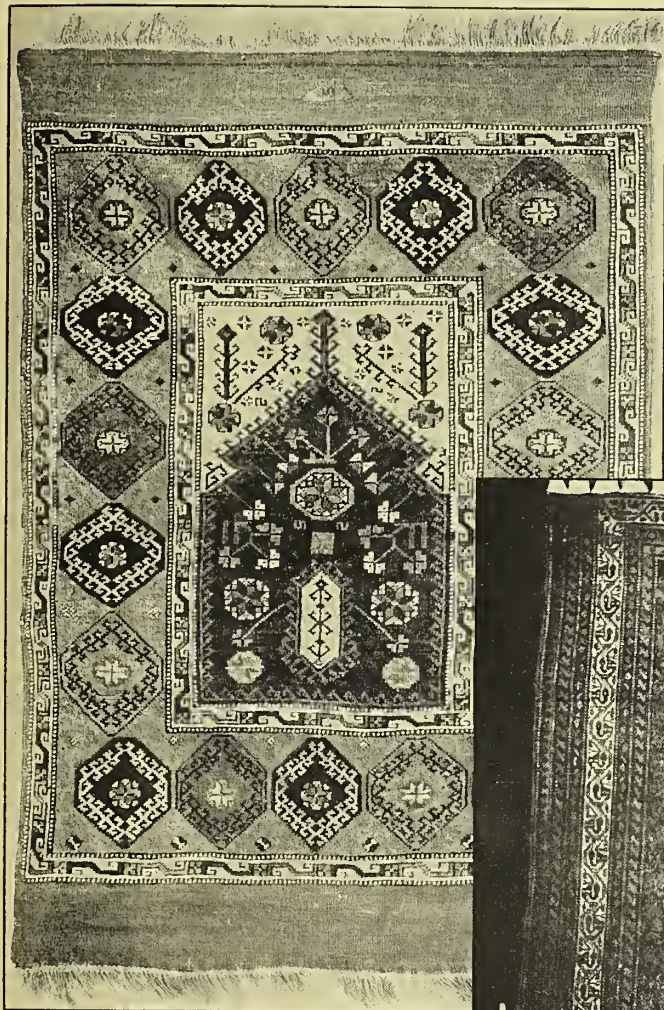
Let us follow a rug through its life in a typical and average case.

The rug is made in the home of a native weaver in the Orient—in Persia, Caucasia or Turkey as the case may be. It is not made with a view to its immediate sale, and is very often used for many years in the home where it is made. Particularly fine rugs are the handiwork of the aristocrats of the land; they are made by women in the harems of Pachas, Sultans or Shahs, women who have the refinement and delicacy of taste and ample leisure time, all of which are necessary in the creation of a piece like a Gheordez, a rug that has a weave and colors unimitable, or an Ispahan that has as many as 600 hand-tied knots to a square inch. Such rugs as these and those made by girls for their trousseau, and prayer rugs on which the Mussulman offers his devoted prayers to Allah, are all cherished with much care, and only after the death of the maker do they go out of the possession of the original weaver. One can readily understand the quality of rugs that results from the painstaking care of a weaver who intends to keep it all his life.

When such a rug eventually reaches the American home after passing through the hands of ten to twenty dealers, beginning with the peddling buyer of the Orient, who goes from village to village picking up rugs, and ending with the retailer in America, the rug is not, strictly speaking, brand new, and yet it is as new as an Oriental rug is expected to be and undoubtedly in perfect condition, for the use it has had in the land of its maker is very mild compared to the use it is going to get in this country. In the Orient it would be a sacrilege not to remove the footgear before entering a home; so it is seldom that a rug receives the hard impression of a shoe. Further, since there are no tables and other furniture covering any part of the rug, it is worn evenly, when worn at all. Here in America it is usual to see the nap worn off or still worse to see the rug becoming threadbare in a circle around a perfect center, which is the spot covered over by the dining-room table.

The elements that rob the rug of its life are hard and careless use, stress of incompetent cleaning, accidental dampness, rough handling, etc. If the owner will take the trouble to avoid these and use judicious care, he can learn, with the help of an expert, to clean and make minor repairs when necessary, to lengthen the life of the rug and extend it to the required number of years, after which only the rug can be called an antique and be worthy of pride. We must never lose sight of the fact that a rug to be an antique must be old. How to keep the rug in good condition so as to be old enough to be an antique is the question. The care necessary to attain this end is the following:

First, the rug must be a genuine Oriental, made of good wool, vegetable dyes and *not chemically treated*.



As the result of good care by its owner in the Orient this antique Bergama prayer rug is in perfect condition

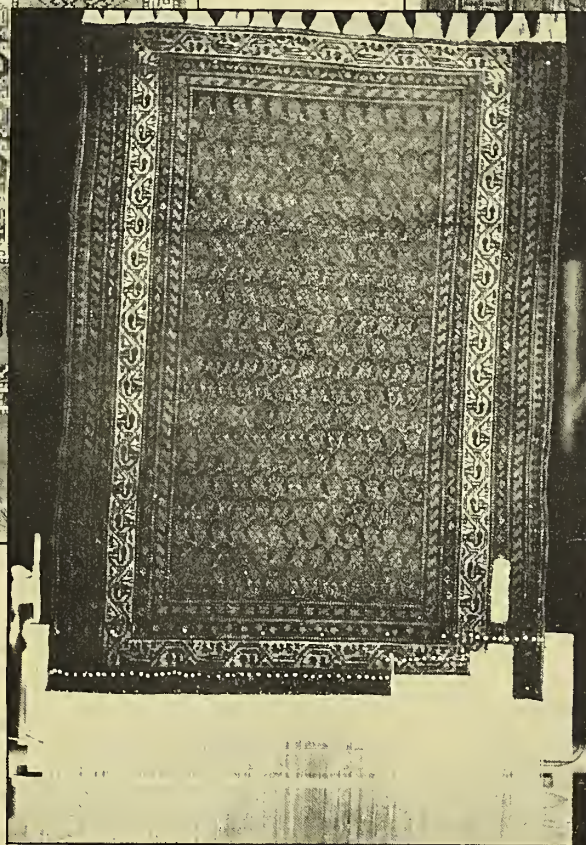
This latter point is the doom of most rugs, for it is estimated that seventy-five per cent. of the new rugs on the market are washed in a process in which chemicals are used, with a view to toning down strong colors found in new rugs. They succeed in this aim, but reduce the vitality of the rug by half its wearing quality and oftentimes more, depending on the quantity of chemicals used. This will explain the complaints of the modern housekeeper when she finds that her rugs do not live up to the reputation of Orientals, by failing to give the many years of wear that is expected of them.

Second, it must have reasonable wear. No rug can be left at the entrance of a hall and be continually tramped upon with the product of every kind of weather during all seasons of the year, and withstand such a test. With a view to having the rug's surface wear evenly, it would be wise to change the position of a rug occasionally, or, if the rug is a large one, covering the entire floor, its position had better be reversed once or twice a year, which may be every time the rug is taken up for cleaning.

Third, the rug must be kept clean. This is important. A rug that is kept clean, dustless and stainless, will last twice as long as a rug that is neglected in this respect. A rug that



This old Chinese rug has been ravaged by moths. Although lacking the fine weave of the Turkish, the Chinese have remarkable color



Perfect, except that the ends have worn off. It could have been saved by overcasting the ends. New warp was given it, and reweaving started. The hole when woven will not be detected

is not cleaned every year and wash-cleaned every other year, can never last the many years during which it is passing through the process of antiquity. The reason they last so long in the Orient is because their owners there keep them scrupulously clean, washing them usually in rivers or making use of plenty of water elsewhere.

A rug poorly cleaned will become dirty more quickly, and moreover, poor cleaning is injurious to its life. For example, under the process of renovating or scouring used extensively in this country, which is the use of a soap-like ingredient upon the surface followed by scraping, it is impossible to remove the soap. Water only can accomplish that end, and lack of it will leave the rug sticky and saponified and full of soap dust, which makes the surface more susceptible to dirt and stains and a breeding place for moths.

How often a rug should be cleaned depends upon the extent of the use it receives, and the climate of that part of the country in which it is used. In New York washing once every year, or once every two years is sufficient. In the middle west more often is necessary. In many of the cities there it is customary to have rugs washed twice every year, a practice highly to be recommended in any locality for

(Continued on page 66)

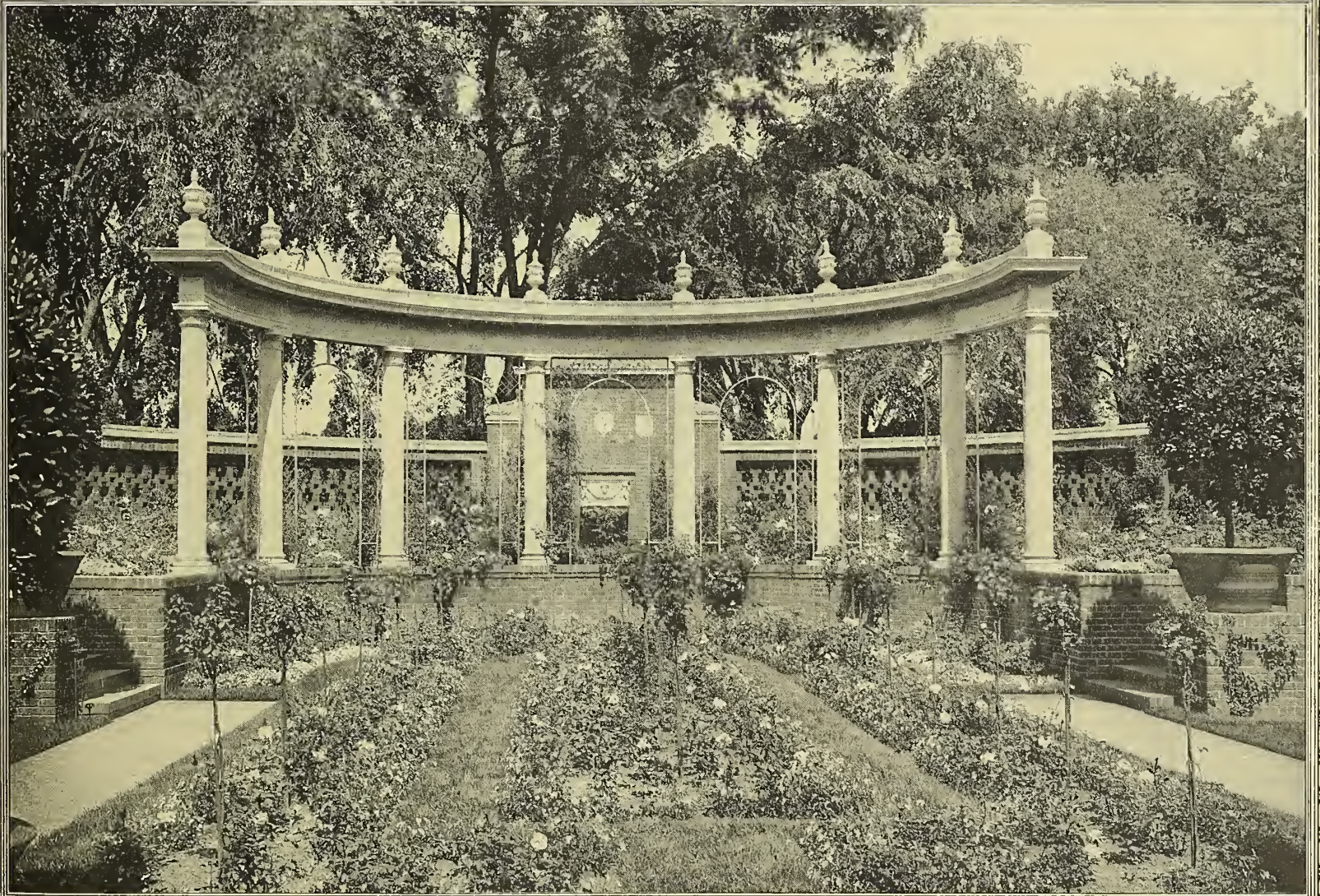


A FORMAL TERRACED GARDEN BY THE SEA

The Development of the Estate of Mrs. Robert Dawson Evans
at Beverley Cove, Mass.

Allen & Collens, architects

Photographs by Mary H. Northend



There is a peculiar fascination in the thought of a garden by the sea. While the restless, ceaselessly beating waves seem foreign to the peace and quiet of well-tended flowers and shrubs, growing sedately within their appointed places, the contrast of the two aspects of nature is singularly alluring.

Here the strong winds and the salt air present practical problems to the gardener that are not easily overcome. For on level, sandy beaches, the salt marshes and lifeless soil require incessant labor before they will consent to bloom, and scarcely less

arduous is the task of converting rocky, wooded shores into pleasant garden verdure. Yet this has been accomplished in almost every age and clime; the terraces of great villas along the Mediterranean are a still green, while the lovely gardens of Cornwall and those of famous Castlewellan on the north coast of Ireland have become an inspiration to the builders of American estates that stretch to the water's edge.

Such a garden was laid out a short time ago on the North Shore of Massachusetts, at Beverly Cove, on the estate of Mrs. Rob-

ert Dawson Evans, who has recently contributed so largely to the art wealth of Boston by her memorial gift of the new wing to the Museum of Fine Arts.

There are two main garden levels, one a quadrangle some forty feet wide and half again as long, while that on the western side is rounded out near the center by a semi-circular addition fifteen feet in diameter, which is devoted to the culture of roses. Around it is a marble peristyle and rose trellises of aluminum, supported on the retaining wall of the terrace.

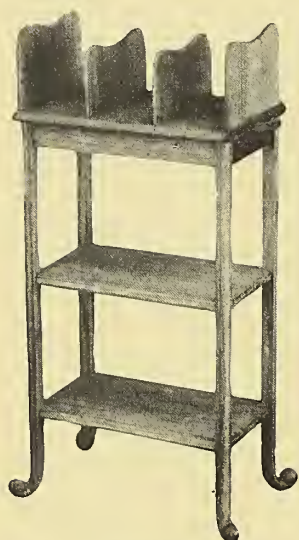


Remember that good furniture of simple design is not necessarily expensive; pieces of inferior pattern are costly at any price

NEW FURNITURE & REPRODUCTIONS OF THE OLD.

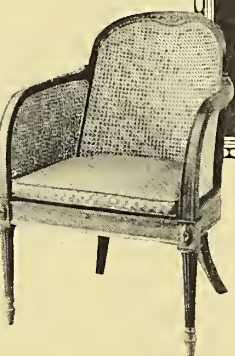
Suggestions for Fall Furnishing, Together with Two Pictorial Notes Showing How to Place Furniture to the Best Decorative and Utilitarian Advantage

In buying furniture look to line, finish and upholstery; avoid novelties, and as close as possible follow the proven master styles



The advantage of this mahogany magazine stand is that the top is a tray and can be lifted off

A good form of Colonial mirror, adaptable to living or bedroom. Mahogany 12" by 24"



Sturdiness and comfort are the two essentials for a chair after one has looked to its lines and finish. Both desirable features are found in this piece

No boudoir is complete without a dressing table, and this type is at once modern and commodious. Rattan panels give it the same characteristics as the tray cabinet shown here, \$177

Another mirror of Colonial lines. Visualize it used in the living room below. Mahogany 12" by 24"



For the bedroom nothing is more useful than a tray cabinet. It stands 64", and is finished in ivory white. The doors are rattan. Inside are wide shelves that can be pulled out, \$150



Photograph by Mary H. Northend

Japanese in effect but adapted by its furniture and arrangement to Occident life. White furniture with white or ivory woodwork is a pleasing combination

Davis, McGrath & Keissling, architects

Colonial in feeling, the furnishing of this room was mainly a problem of acquiring genuine old pieces and good reproductions—and then grouping them properly



In the South peas can be ventured for a winter crop



October is a beginning month for many things which can be started out of doors and later taken into the greenhouse



Another vegetable to plant now in the South is chard

OCTOBER PLANTING TO SAVE SIX MONTHS

Practical Advice on Preparing the Soil, Planting, Winter Mulching and Drainage—A Fall Planting Table of Flowers, Trees and Shrubs

F. F. ROCKWELL

WITHOUT doubt the greatest opportunity which the fall months offer the gardener is that of planting hardy perennials, shrubs and fruits. Despite the fact that the arguments for fall planting have been frequently set forth, comparatively few gardeners, considering the number which join the perennial rush for hoe and wheelbarrow at the first sign of spring, are to be found taking advantage of the benefits of fall planting.

The advantages of fall planting are, briefly these: with many kinds of flowers and fruits practically a whole season is gained; the spring season is always overcrowded with work, so that planting planned now may not only be accomplished with more leisure and carefulness, but with greater certainty of actually being done. Plants set in the fall, even so late that little growth is made—though root growth continues for some time after the first early frosts—will begin active growth in the spring much earlier than they could possibly be set out, and are, therefore, much better able to withstand the long siege of drouth during the first summer after planting, which is frequently the most critical period through which they have to pass. In the case of shrubs, trees and small fruits, an early start in the spring means that the wood will be much more thoroughly ripened by the following fall, so that there is less danger from winter injury. In addition to these reasons, the weather this season has been such that the soil is in particularly good condition for planting now, and the prospects are that we will have a late "growing" fall. And, incidentally, business conditions have been such that favorable prices on large orders or valuable large single specimens are to be had. There is in short every reason why you should plant this fall, and none why you shouldn't, provided suitable plants are used and your climate is not too severe. If you are in doubt about either of these points, information may be obtained from your gardening neighbors, your nurseryman, or your state experiment station.

To put himself upon the road to assured success, the fall planter must see to it that conditions are made right from the beginning of operations until after hard freezing weather has set in. These conditions may be considered under five general heads, as follows: good plants, proper soil and drainage, thorough preparation, careful planting and efficient winter protection.

GOOD PLANTS

The first requisite for your plants, from whatever source obtained, is healthfulness. You should be certain, either from the nurseryman's guarantee, from state inspection, or from your own knowledge, that no disease or insect pest is being

introduced into your garden or grounds. Plants set out or transplanted in the fall in a dormant or semi-dormant condition, do not give evidence of infestation as plainly as those in a growing condition. You should, of course, know the state of health of any plants in your own garden which you may wish to increase or take up and reset, on account of crowding or overgrown crowns. Plants from any reliable nurseryman should have a clean bill of health. If you are "swapping" plants with a gardener friend, or accepting for planting somebody's surplus roots of hardy perennials, satisfy yourself that they were in good healthy condition during the previous summer. For best results, all plants for fall planting should also be well matured. The wood should be firm and hard in the case of trees or shrubs and small fruits, and the season's growth of flowering period over in the case of perennials. In taking up plants, cut the roots off clean with a sharp spade or an edger rather than half pulling them from the ground, as is so often done; in this way, many of the main roots are bruised or broken and feeding rootlets stripped off. Where possible, take up a good ball of earth with the plant, being sure to cut the main or tap roots off clean before you attempt to lift it.

SOIL AND DRAINAGE

Any ordinarily good soil will answer for most plants that are to be set out in the fall. As with vegetables or annual flowers, it is better to avoid extremes of sandiness or heavy clay, but even these, provided there can be given plenty of water in the former instance and adequate drainage in the latter, may be successfully utilized. Thorough drainage is essential, no matter what the soil or how thorough the care that may be given in every other direction. Where artificial drainage is required, because of an impervious sub-soil, dynamite is the cheapest and most economical means of affecting it. Small blasts placed at intervals of 10' to 20' in each direction will frequently produce almost miraculous results. Where, on account of the grade, the water must be drawn off to some other place, tile drainage, of course, must be resorted to. The tile itself is not expensive; and, in most soils, the cost of installing it is very little.

Low, wet places which cannot be readily drained need not be abandoned; by a proper selection of aquatic or semi-aquatic plants some of the most beautiful effects may be obtained and an additional advantage is that this class of plants is particularly hardy and free from cultural requirements. A good method of handling a refractory marshy spot is to open up a small pool or pond in the center. This will generally drain the surrounding ground sufficiently to make the use of aquatic

or semi-aquatic plants possible and give a beautiful effect.

The addition of coarse sand, gravel, coal ashes, broken brick or plaster, or any similar materials, will greatly benefit heavy soils. Lime is good for both extremely light and extremely heavy soils. Ground limestone, which in most localities can be bought for a few dollars a ton, is especially good for this work, as its physical as well as chemical properties are of value. Where soil acidity alone is to be corrected, a more concentrated form of lime may be used; but the raw ground stone is so much cheaper that it is generally as economical as any other form, even though a greater quantity of it may be necessary.

THOROUGH PREPARATION

The amount of preparation which should be given will depend on the natural quality of the soil and the culture it has received for a year or two previous. Where individual specimens or clumps are to be planted about the grounds or the lawns, holes should be dug in advance much larger than would be necessary to accommodate the roots of the plants to be set. It is not an uncommon practice to do nothing in regard to soil preparation until the plants are actually on hand, and then to dig out holes just big enough to receive them, with possibly a little manure or fertilizer at the bottom. While it is possible, of course, to take care of the food requirements of perennials, shrubs and trees from year to year, in nine cases out of ten that will not be done, and a several years' supply of plant food should be incorporated with the soil before planting.

The best materials to use for this purpose are very thoroughly rotted manure and ground bone—of the latter a mixture of "fine ground" and coarse or "knuckle" bone being desirable, because the finer particles become available at once, while the larger ones decay gradually during several years. In addition to these, muriate of potash, or unleached hard-wood ashes, which contain a good percentage of potash, if one can buy them locally (or from commercial sources, under a positive guarantee as to the percentage of potash), while not positively essential in all soils, will, however, in the majority of cases give better results than would be obtained without them. All of these things require some time in the soil before being available to the feeding roots of plants, and as it is important that the latter become well established before hard freezing weather, there is a very positive advantage in applying these materials several weeks before planting. If a forkful of well-rotted manure, two handfuls of bone and a handful of potash (or two or three handfuls of ashes) are thoroughly mixed with the soil in the hole dug for each plant—or two or three times these amounts for large shrubs or trees—the plant food side of their requirements will be taken care of for several years to come.

In making holes for planting in sod, the surface layer should be set to one side and either chopped up fine and mixed with the soil, or, if it is very hot and dry, saved and put around the plant, upside down, as a mulch after planting.

PLANTING

The first thing to look out for in the actual work of setting the plants is to see that the roots are in the proper condition; these should be kept moist and soft until the very moment of putting them into the hole. Any that are bruised, broken or long

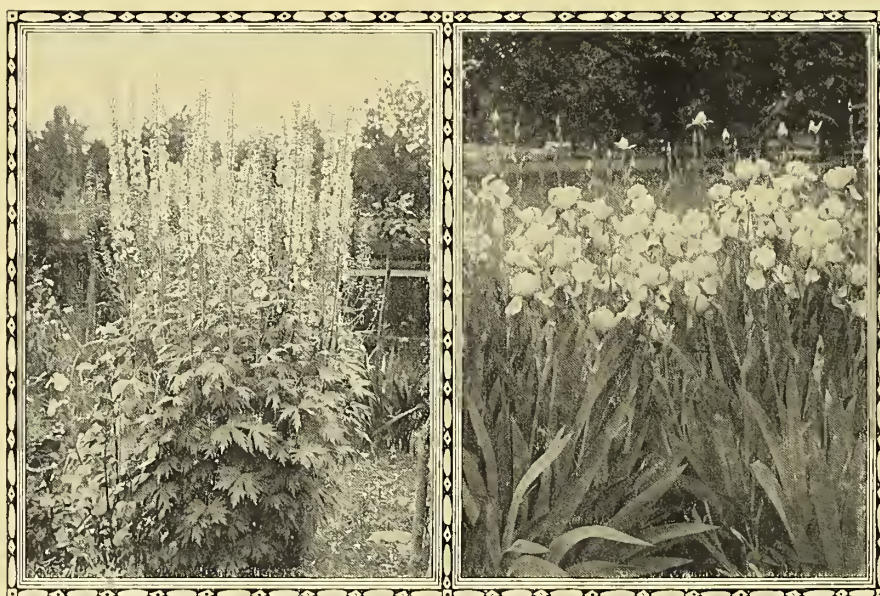
and straggly, should be cut back with a sharp knife. If the holes are prepared in advance, as suggested above, the planting, except in the case of large trees, can be done by hand or with a small trowel. The trees and shrubs when received from the nursery should be promptly unpacked and the various bundles, if the moss or wrapping about them has begun to dry out, should be placed in very shallow water so that they may absorb as much as they will, without being soaked. Keep them away from winds and direct sunshine. A piece of moist, wet burlap wrapped around the roots of small plants while setting them out will prevent them from getting dried out during the process.

In planting, make the holes of sufficient depth so that the plants can be set just about as deep as they were growing before they were taken up. Most perennials that form clumps or crowns should be set out so that the tops of these are about level with, or very slightly lower than, the surface—due allowance being made for the settling of the soil, especially if it is freshly dug. The roots should be given their natural position as far as possible, making the hole sufficiently large or deep to accommodate them. Roots that are too long are better cut off to a convenient length, rather than to twist and bend them to conform to the hole. After getting the plants in place, work the soil in firmly about the roots with the fingers—if it is simply thrown in with the trowel or spade, and then pressed down on top, air spaces may be left about the roots and the compact soil at the surface will prevent water from working down to the roots. This is a condition exactly opposite to that which is wanted. The soil should be pressed firmly around the roots into close contact with the minute root hairs, and should be left loose at the top two inches or so to form a mulch similar to that made by cultivation in the flower or vegetable garden. The closed knuckles, or, with larger plants, the ball of the foot should be used frequently while the hole is being filled up to secure the desired firmness of the soil below the surface; press the plant so firmly into the soil that wind and rain cannot loosen it. Loose planting is probably the cause of more failures in fall planting than any other single thing. If the soil is moist, water at transplanting will not ordinarily be required, because at this time of the year there is likely to be plenty of rain. If there should be a "dry spell" at planting time, however, a half pail or so of water should be poured into each hole and allowed to soak away before planting; and, if it is thought necessary, this treatment should be repeated after the holes have been half filled up.

WINTER PROTECTION

After planting—and very careful tagging, so that you will know just what each thing is—no further attention will be

required by your newly set plants, except an occasional hoeing if hard rains pack the surface of the soil, until hard freezing weather. Then, after the surface of the soil is well frozen and there is every prospect that it will not thaw again, the winter mulch should be applied. The purpose of this mulch is three-fold: it prevents injury to the plants from being loosened or "heaved up" by the alternate freezing and thawing of the surface ground; it offers protection to
(Continued on page 70)



Planted now, larkspur will have a better chance for a healthy start next spring. Good rich soil is necessary for best results

There is still a chance to plant iris before frost. Some varieties require winter protection. A mulch is always safe

FALL PLANTING TABLE

	NAME	SEASON OF BLOOM	HEIGHT	DOMINANT COLORS	REMARKS
HARDY PERENNIALS	Aquilegia.....	May-June.....	3 — 4	Yellow, red.....	Aquilegia. Graceful and airy, especially valuable in the mixed border.
	Aconitum.....	June-September.....	3 — 5	Blue.....	Aconitum. One of the best flowers for shady and semi-shady positions.
	Anchusa.....	May-June.....	3 — 5	Blues.....	Anchusa. The new varieties are great improvements. Give full sun.
	Anemones.....	September-October.....	1 — 2	White, rose.....	Anemones. Their beautiful flowers lasting until hard frosts are good for cutting.
	Carex (Sedge).....	May-June.....	1 — 1½	Foliage.....	Carex (Sedge). Good for marshy places or wet spots.
	Chrysanthemums.....	September-November.....	2 — 4	White, maroon, yellow.....	Chrysanthemums. Most important of the late fall flowers for masses, mixed borders or cutting.
	Dicentra.....	May-June.....	2 — 3	Pink.....	Dicentra. Old favorite, thriving in either shade or sun.
	Dictamnus.....	May-July.....	2 — 3	Pink, white.....	Dictamnus. Showy for the mixed border; give rich soil and sun. One of the most permanent.
	Delphinium.....	June-September.....	3 — 6	Blue.....	Delphinium. Indispensable for background in the mixed border. Many splendid new varieties.
	Ferns.....	May-October.....	1 — 4	Foliage.....	Ferns. Good for shady positions, especially around the house; massed in corners.
	Foxglove.....	June-July.....	4 — 5	White, purple, lilac.....	Foxglove. For backgrounds in the mixed border, dominating whole garden when in bloom.
	Hardy grasses.....	May-October.....	2 — 5	Foliage.....	Hardy grasses. Should be used much more freely both by themselves and in the mixed border.
	Hardy pinks.....	May-June.....	1	Crimson, white.....	Hardy pinks. Old favorites, but among the most cheerful and easiest to grow of border plants.
	Hibiscus.....	July-August.....	5 — 8	Pink, white.....	Hibiscus. Full sun, but prefer moist soil; of very robust growth with immense flowers.
	Helianthus.....	July-September.....	5 — 6	Orange, yellow.....	Helianthus. Desirable for shrubby planting and in clumps. Newer varieties, fine for cutting.
	Iris.....	May-July.....	2 — 3	Blue, lavender, yellow.....	Iris. Select varieties for succession of bloom and character of soil. Of easiest culture.
	Peonies.....	June.....	2 — 4	Red, white.....	Peonies. Strong soil and sun or partial shade. Very permanent. Cover crowns only 2" deep.
	Perennial poppies.....	June-September.....	1 — 3½	Red, white.....	Perennial Poppies. "Iceland poppies" bloom all season; "Oriental" in May and June. Full sun.
	Primroses.....	April-May.....	½ — 1	White, yellow.....	Primroses. Good for half shady position and for rockeries; appreciate rich soil.
	Phlox.....	June-August.....	2 — 3	Pink, red, white.....	Phlox. Select varieties for succession of bloom all season; replant every three or four years.
	Rudbeckia.....	July-August.....	4 — 6	Yellow, orange.....	Rudbeckia. Extremely hardy; robust grower; spreads by itself; excellent for screening.
	Saxifraga.....	April-June.....	½ — 3	Pink, white.....	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery and rockeries.
	Shasta daisy.....	July-September.....	1½	White.....	Shasta daisy. The popular original has been improved in later varieties; fine for cutting.
	Spiraea.....	May-June.....	3 — 5	White, pink.....	Spiraea. Prefers semi-shade and moist soil; good for borders, permanent under proper conditions.
	Stokesia.....	July-August.....	1½ — 2	Blue, white.....	Stokesia. Good for masses and beds in sunny positions; very hardy.
	Sweet William.....	June-September.....	1½	Pink, white.....	Sweet William. Extremely hardy and permanent; fine for cutting.
	Salvia.....	June-October.....	3 — 6	Blue, red.....	Salvia. Prefer moist and semi-shaded positions; several fine, new varieties.
	Trillium.....	May-June.....	1½	Red, white.....	Trillium. Good for moist, shady positions in the hardy border or among shrubs.
	Veronica.....	June-August.....	1½ — 4	Blue, white.....	Veronica. Long spikes of flowers opening gradually; extremely effective in mixed border.
	Vinca.....	April-November.....	½ — 1	Foliage.....	Vinca. Good as a ground cover in shady position and under shrubs and trees.
	Violets.....	April-May.....	½ — 1	Blue, white.....	Violets. A generous number should be included in every mixed border. Double sorts good for cutting.
SHRUBS	Berberis.....	April-November.....	2 — 3	Foliage.....	Berberis. The best general purpose plant for informal hedges; color in autumn.
	Deutzia.....	May-July.....	6 — 8	Pink, white.....	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.
	Lilac (Syringa).....	May-June.....	15 — 20	White, lilac.....	Lilac. Tall hedges, screens, and individual specimens. Splendid new varieties.
	Hydrangea.....	June-September.....	10 — 15	White, pink.....	Hydrangea. Lawn specimens, hedge terminals, screening hedges. Should always be included.
	Forsythia.....	April-May.....	8 — 10	Yellow.....	Forsythia. Single specimens and in the mixed border. Best early flowering shrub.
	Japanese Maples.....	May-October.....	10 — 15	Colored foliage.....	Japanese Maples. Invaluable as single specimens on the large or small lawn. Many shades.
	Rhus.....	July.....	15 — 20	Foliage.....	Rhus. Unique and effective. Good background shrub. <i>R. Cotinus</i> (Smoke tree) for single specimens.
	Spiraea.....	May-June.....	15	White, pink.....	Spiraea. Invaluable in the mixed border; also isolated. Many distinct varieties.
	Althea.....	August-October.....	15 — 20	White, red.....	Althea. Tall hedges and single specimens. Very hardy. Many good varieties.
	Viburnum.....	May-June.....	12 — 15	White.....	Viburnum. Very hardy and effective. Flowers followed by white or scarlet berries.
	Weigela.....	June-August.....	8 — 12	Pink, white.....	Weigela. Extremely pretty and free-flowering. Graceful single specimens.
BULBS	Tulips.....	Plant.....	1 — 3	Pink, purple, white.....	Tulips. Most effective in long borders and in front of shrubs. Select carefully for succession.
	Narcissus.....	4 — 8	1 — 2	White, yellow.....	Narcissus. <i>N. Poeticus</i> and <i>N. P. Ornatus</i> especially good for naturalizing.
	Jonquils.....	6 — 12	1 — 1½	Yellow.....	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths.....	6 — 8	1 — 1½	Blue, white, pink.....	Hyacinths. Best for formal and design bedding. Mass in variety in the hardy border.
	Lilies.....	6 — 10	2 — 6	White, red, yellow.....	Lilies. Plant soon as received. Succession of bloom throughout summer by careful selection.
	Snowdrops.....	12 — 24	½	White.....	Snowdrops. Earliest flowering; naturalize in open woods or in rocky.
	Scillas.....	2 — 4	½	Blue, white.....	Scillas. Under trees or on shady lawn; will stand close mowing; plant in groups.
	Crocus.....	2 — 4	1½	Blue, white, yellow.....	Crocus. Brightest of the early spring blooming bulbs; naturalize in lawn among other bulbs.
	Spanish Iris.....	6 — 12	1 — 2	Blue, purple.....	Spanish Iris. Prefer a light friable soil; good for the mixed border; charming, not fully appreciated.
	Grape Hyacinth.....	2 — 3	½	Blue, white.....	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups; naturalized.
	Anemones.....	4 — 6	1	Blue, white, scarlet.....	Anemones. Prefer well-drained, sheltered positions; especially good for rocky or in shrubs.
	Allium.....	6	½	Yellow, blue.....	Allium. Naturalize where grass does not have to be cut and in perennial and shrub borders.
	Chinodoxa.....	2 — 4	1	Blue.....	Chinodoxa. Prettiest of the early blue spring flowers; naturalize in grass and under trees.



Photograph by John Wallace Gillies

"FARNSWORTH"

The Long Island Home of C. K. G. Billings, Esq.,
at Locust Valley—A Country Estate in
Every Respect Perfectly Appointed

Guy Lowell, architect

Photographs copyrighted by Edwin Levick





Photographs copyrighted by Edwin Levick

Because of the Georgian severity of its exterior the house depends greatly upon the grounds for its successful effect. Following the custom of Southern countries, the house is built around a patio

Along one of the walks that fringe the pool, and backed by a high wall, stands a row of wistarias in tubs, an unusually attractive treatment for a formal garden

In a hollow behind a wing of the house is a formal pool rimmed about with walks and balustraded promenades separated by wide flower beds. Potted plants stand at accent points

The music room is circular and opens through wide doors to the living-room and patio. Walls and ceilings are decorated with classical designs of Pompeian character, the furnishings being Louis XVI

Among the many bedrooms is one in lavender with Louis XVI furnishings. From the fabric of the hangings has been taken the flower motif for the upholstery and bedspreads. The furniture is ivory white

Quite one of the most interesting features of the drawing-room is the manner in which the furniture has been grouped in centers, affording decorative interest and comfort. The doors open on the formal garden



Showing the sink sunk in the end of the table. It would be better if the table were larger and the sink in the middle of the table, and the drain grooves not so long

A good arrangement of counter and cupboards in a small flat. A better plan would have given some open shelves and room for a shelf or drain board at the left end of sink



This shows how a poorly arranged flat kitchen may be made more convenient at an expense of two or three dollars for a stool, cup hooks and shelves. The table is on casters. Cheap linoleum floor (not inlaid linoleum)

THREE SOLUTIONS OF THE KITCHEN PROBLEM



A good kitchen for a larger family. Size, type and location of sink are excellent. Note light over sink. There is the proper relation of table, sink and counters one to the other and to pantry. The floor is covered with inlaid linoleum and the walls painted

WHAT EVERY KITCHEN NEEDS

Planning for its Requirements Before Building—Efficient Arrangement for Stove, Sink, Table and Cabinets—Economy of Space that Saves Work

CECIL F. BAKER

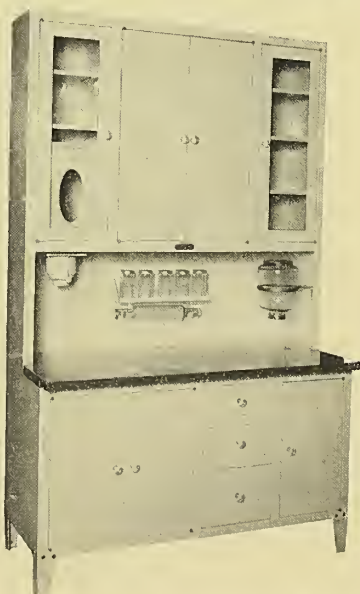
WITHIN the past fifty years the kitchen has developed from a general family utility room to a culinary laboratory, and it must be studied with this newer conception in mind. Whether the home to be designed is a five-room cottage requiring no servant, or a forty-room mansion requiring a dozen or more servants, the fundamental problem is the same. It is not enough in planning a house simply to mark out a room of a given size and to designate it as "kitchen," hoping to put in the equipment after the house is up, and to have the result of a good working laboratory. The details required by the work to be carried on in each kitchen must be considered before a decision on the location, size or arrangement of the room can be definitely made.

The three main elements of the room are always the stove, the sink and the table. Regardless of the size or the type of each, the operations carried on with them are in such close relation one to the other, that the paramount issue in the arrangement of the room is to have these three pieces of furniture so placed that the operations between them may be carried on with no steps or at least as few as possible. Next must be considered the care of the utensils and the storage of the

materials required in the operations to be carried on in this main center of the room. This will be accomplished with the use of various types of cabinets, shelves, cupboards and bins; which, together with the sink, stove and table, include practically

all the equipment necessary for the usual work of the kitchen. With these various items of furniture and equipment in mind, and with a clear idea of their relation, one to the other, one is well prepared to proceed with the planning of the kitchen in its relation to the other portions of the house.

Those items, which are a part of the structure of the house, and which must be considered in the first instance, always bearing in mind their close relation to the later placing of the equipment, are the relation of the windows to the points of the compass, the distribution of the doors and windows, so as to provide the proper wall spaces for the furniture and the other equipment, and still to provide good light for all of the working spaces, as well as easy and direct lines of travel to the dining-room, to the basement, to the rear entrance, and to the one or more pantries. The location of the flues, electrical, gas and plumbing outlets, must also be carefully considered at this time. The question



Metal kitchen cabinets will be found indispensable. They range from \$45 up

of the pantry is scarcely of less importance than that of the kitchen itself. The design of the butler's or serving pantry will be largely governed by the question of how many servants are to be employed, as in a household where two or more servants are employed, one of them may, at times, work almost exclusively in this pantry requiring a sink for washing of glass, silver and the more delicate china, as well as an ample counter or work table. If but one or no servant is employed, it is not likely that a sink will be required in the pantry, or so extensive a working space.

Another governing factor in the arrangement of the pantry is the quantity of china and dining-room equipment to be cared for and the extent to which its storage will be divided between the pantry and the dining-room itself. It is coming to be felt by many people that it shows better taste not to display much china or silver in the dining-room, and it is certainly a labor-saving system to keep it in the pantry, where it need not always be ready for dress parade.

Again, if the display is made in the dining-room, at the times of entertaining, when the hostess would like to have the dining-room appear at its best, she finds that her cupboards and china closets are almost bare, owing to the drain on their contents to provide for the extra guests. If the flat silver is to be kept in the pantry, there should be provided for the purpose drawers with partitioned compartments, covered with felt or canton flannel. The proper care of linen will necessitate a number of drawers designed for the purpose. These drawers must be wide in order to receive large table cloths, with the minimum of folding, and they should not be too deep, as the necessity of removing the articles on the top, in order to reach those farther down, is not only an inconvenience, but the extra handling also

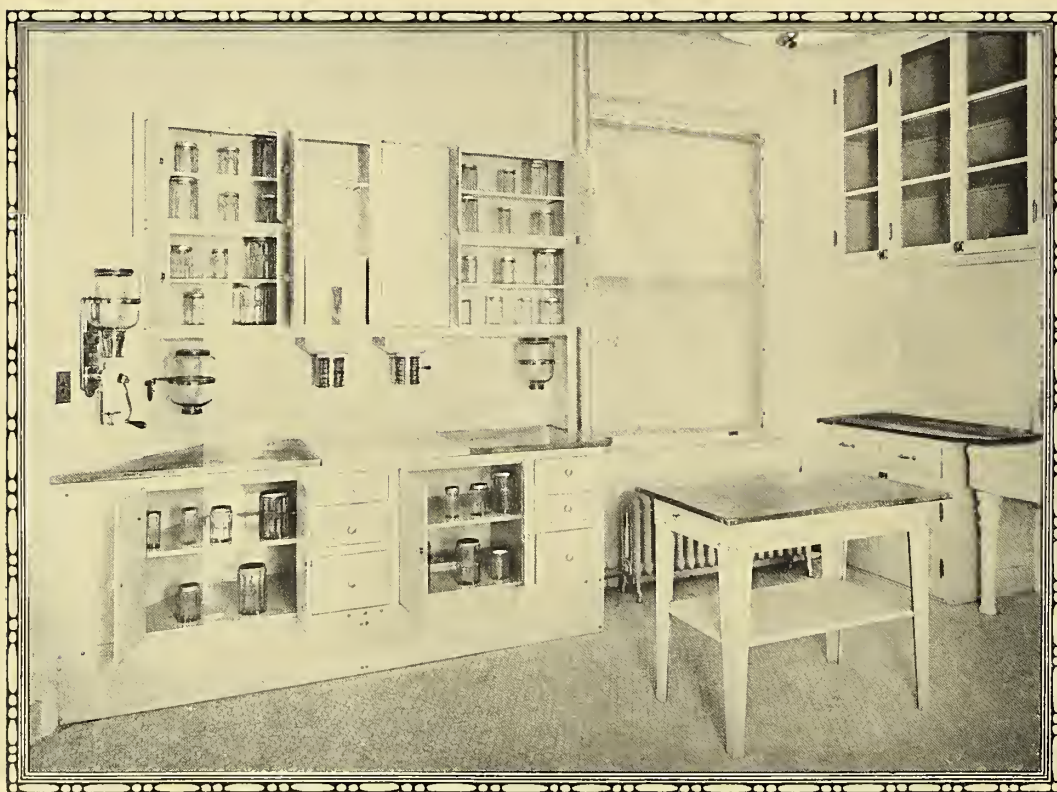


A nicely finished kitchen, but the table, stove, counters and sink are too far apart. The solid base of floor fitting snugly against the wall is good. Walls are tiled, door trims marble and the floor tile making the room sanitary in every respect

musses the linen. This pantry is also the logical place for some device for the storage of extra table leaves, and possibly for a false table top, used to increase the standard-sized round table for special occasions. A dish-warming radiator placed here may form the double purpose of heating the room, and providing a place for the warming of the dishes for the dining-room service, thus eliminating the necessity of taking these dishes to the kitchen for warming.

The refrigerator is almost as important as the pantry itself, and should be placed in the butler's pantry. It has been rather common practice to place the refrigerator in the so-called kitchen or cold pantry, but it seems certainly to be more logically placed in the butler's pantry, where it will be equally distant from the dining-room and from the kitchen, as the trips to it from each of these rooms occur with almost equal frequency.

In some of the better refrigerators on the market to-day the insulation is so perfect that the slightly warmer temperature of the butler's pantry is a negligible factor. An outside door to the ice chamber, allowing for direct filling from the exterior of the house, is very desirable, not only as it eliminates the dirt and the confusion of having the iceman come into the house, but it also enables those not desiring to keep ice through the winter to use the refrigerator in winter without ice, by the simple device of arranging the rear door of the ice chamber with a screen, and allowing the cold air to circulate through the entire refrigerator. As some types of refrigerators are now made with water coils for the cooling of water, and with electric lights which are turned on by the opening of the door, it is necessary to consider at the first instance, whether such a type is to be used, so that the proper water, and



Here the spacing is in better proportion, fewer steps having to be taken between the work parts of the room. Modern cabinets concentrate the work. Here the pantry tray is of marble

(Continued on page 76)

The Collectors' Department of Antiques and Curios

CONDUCTED BY GARDNER TEALL

Some Rare Embroideries of the Stuart Period

THE Stuart period of embroideries is one of great interest to the collector. A few years ago comparatively little attention was paid to examples of English embroidered work of the Seventeenth Century. Specimens of the sort are now eagerly sought for, not only by private collectors, but by public museums as well. True it is that the English embroideries of the Seventeenth Century are not comparable in artistic quality with those of earlier periods, although the technical skill displayed therein, particularly in the class known as stump-work, has not been surpassed in English needlework of any period since that of the very early ecclesiastical embroideries. Certain of its characteristic patterns survived the Elizabethan reign, only to degenerate into what, during King James' time, one must confess to be some of the most uninteresting work in the whole history of English embroidery. Some quilted work, inspired by oriental design and certain crewels for hangings, were exceptions. This oriental influence was derived from the rapidly developing intercourse, through commerce, of England with India and with China, which marked the reign of James I and that of the two Charles (a proclamation of Charles I, in 1631, for instance, permitted the importation from the East Indies of "quilts of China embroidered with gold"). Obelisks and pyramids were favorite devices with the embroiderer of James I, just as they were with wood-carvers and silver-smiths of the day, a fact interesting to note,

Readers of HOUSE & GARDEN, who are interested in antiques and curios, are invited to address any inquiries on these subjects to the Collectors' Department, HOUSE & GARDEN, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

as the employment of such devices often aids the collector to fix the period of an object he may be studying. Towards the end of this reign it became fashionable to represent religious subjects in needlework. The manufacture of tapestry in England flourished side by side with that of embroidery throughout James I's reign and the reigns of Charles I and Charles II, and it was from tapestry subjects that the needlework pictures of the Stuart period derived

their inspiration. So thoroughly established had their vogue become, that although the fabrication of tapestry rapidly declined during the end of the reign of Charles II, embroidered pictures still held their own.

The petit-point or tent-stitch was effectively employed in the tapestry-embroideries of this period. In its earliest form this stitch was worked over a single thread and produced a massed effect of very fine lines. As Huish points out, these tapestry-embroideries of the Stuart period were scarcely inferior, as mirrors of the fashions of the time to paintings by Van Dyck or engravings by Hollar. This authority says that these picture embroideries "are the product of hands which very certainly knew the cut of every garment, and the intricacy of every bow, knot, and point, and which would take a pride in rendering them not only with accuracy, but in the latest mode."

The illustrations accompanying this article picture a rare and interesting collection of needlework of the Stuart period, small in extent, but precious in historical value. The objects consist of an embroidered jewel-cabinet and a number of small pieces, all the handiwork of Lady Mary Fairfax, in the reign of Charles I. Lady Mary was the daughter of Sir Thomas Fairfax and the Lady Anne Vere de Vere. She subsequently became the unhappy wife of the notorious profligate, George Villiers, second Duke of Buckingham. This cabinet and its contents is a family heirloom which has descended to its present owner, Mr. Thomas Peck, a Canadian collector, by whose per-

(Continued on page 70)



Embroidered sachet by Lady Mary Fairfax, wife of the second Duke of Buckingham. Stump-work of the Stuart period (Charles I). Collection of Mr. Thomas Peck



An embroidered jewel-cabinet of the Stuart period (Charles I), the work of Lady Mary Fairfax. The long stitchwork is especially interesting. Collection of Mr. Thomas Peck



A pin-cushion, sachet, needle-case, two jewel-boxes and specimens of beadwork, embroidered by Lady Mary Fairfax. From the collection of Mr. Thomas Peck

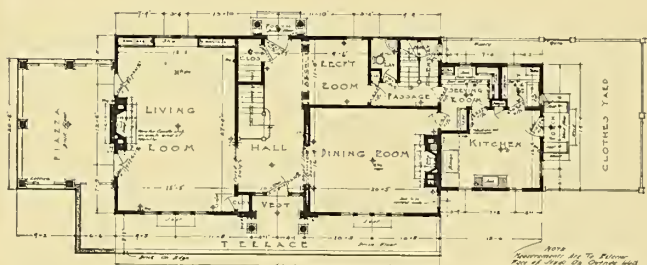


A wood house: wood frame, roofed with white cedar shingles and the walls covered with red cedar painted white, a combination suitable to a rural environment

The general style is the Northern Tradition with modern adaptations, the two end wings and fenestration serving to give perfect balance of line and proportion

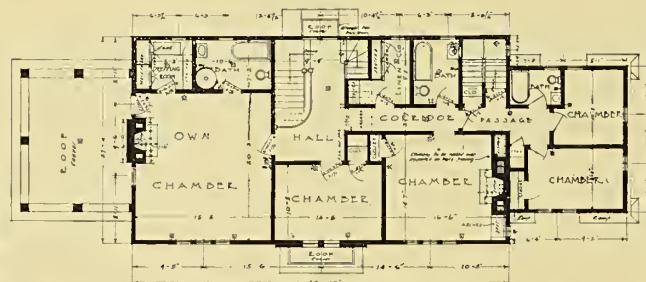
THE HOME OF WILLIAM C. CHENEY, Esq., AT SOUTH MANCHESTER, CONN.

A. Raymond Ellis, architect



The merits of this plan lie in its livableness, the ease of passage from room to room and the segregation of the service quarters

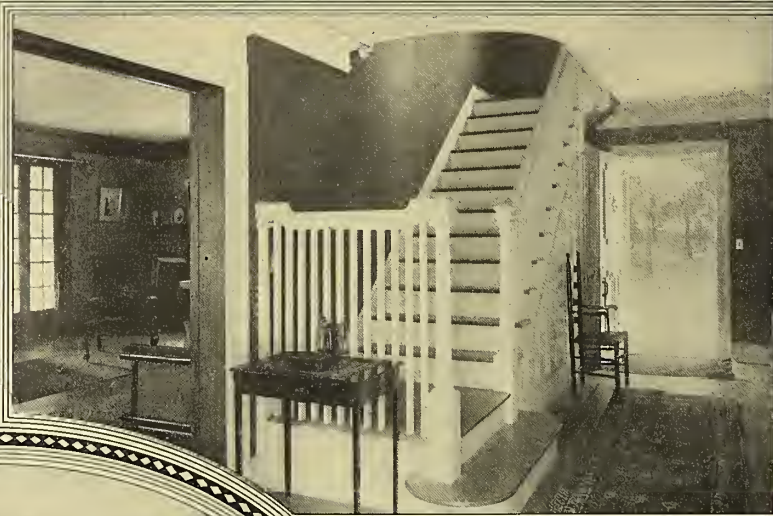
The dining-room, halls and chambers are finished in whitewood painted white in an egg-shell finish; floors are oak, those in the chambers North Carolina pine



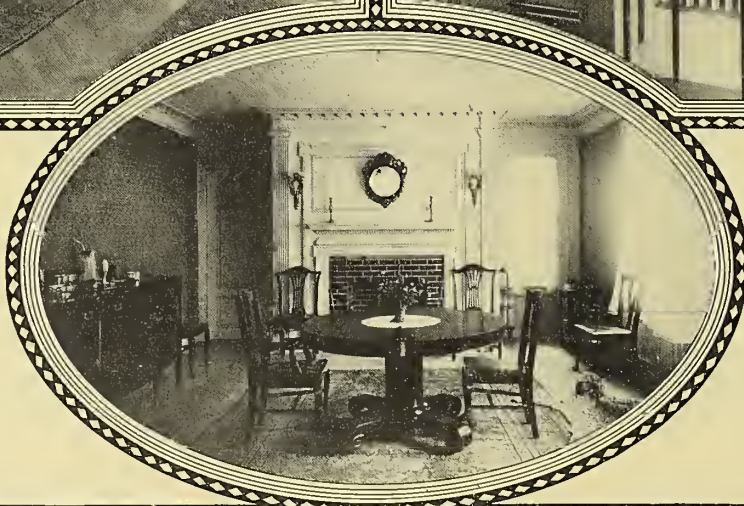
On the second floor is the same livable division, the unit of the owner's chamber, bathroom and sleeping porch being a commendable arrangement



The living-room is finished in quarter sawed red gum wood, the walls covered with a dull gold silk especially made for the purpose



Though a small matter, the turn in the stairs adds character to this hallway; that and the detail of simple balusters, railing and panels under the stairs





THE RESIDENCE OF R. M. ELLIS, Esq., AT GREAT NECK, LONG ISLAND

Aymar Embury II, architect

Every now and then Aymar Embury II relieves his succession of shingle and clapboard Dutch Colonial houses with a brick house of a different Colonial period. And the result is invariably satisfactory. Simple in plan, comfortable and livable, this residence approaches the desideratum for the small American country house

The walls are of hollow tile blocks veneered with brick. Woodwork throughout is cypress. In the hallway the lines have been relieved with fluted wood pilasters with moulded caps and bases, wainscot forming wall panels with the pilasters. Boxed beams are used on the ceilings of the house-dept living-room

Compared with the plan of the Cheney House shown opposite, the lines of this house maintain the same approximate balance, with the exception that the service wing is in the rear. The reception room is set apart from the more open arrangement which characterizes the dining- and living-room and hall

THE FINISH AND CARE OF OLD FURNITURE

A Study in Elbow Grease and Wax—The Way to Preserve Color and Grain—Cleaning Before Refinishing—Some Furniture Don'ts

ABBOT MCCLURE AND HAROLD DONALDSON EBERLEIN

Authors of "The Practical Book of Period Furniture, etc."



A pie-crust table in this condition needs only a good rubbing down and wax

THE finish and care of old furniture or of worthy reproductions of old furniture are subjects of an importance not to be minimized. Upon finish and care depends a large portion of furniture's aspect and its pleasing or unpleasant effect upon the eye. The following paragraphs are

intended for those who own old furniture that needs doing over, for those who acquire old furniture that requires repair and refinishing, and, lastly, for those who wish to give their furniture the just and necessary care to keep it in the best condition.

The color and grain of wood are two of the essential features of beauty in furniture. It is only fair, therefore, to consider their nature and to do justice to their qualities in the finish that is applied. And it is reasonable to presume that the intention of finish is to preserve and enhance those qualities and not to disguise them. The wood whose natural qualities are most often violated in finishing is mahogany. The several varieties differ somewhat in color, but the prevailing hue is a rich, golden brown that assumes both a greater depth of tone and an increasingly reddish tinge with age and exposure to the light and action of the atmosphere.

No wood is more beautiful when its natural color, unspoiled by stain, is allowed to show. It is to be deplored that the popular mind has become imbued with the erroneous idea that mahogany ought to be red, and the redder the better. The pernicious practice of artificially reddening mahogany came into fashion about the beginning of the Nineteenth Century and was widely indulged in along with the equally objectionable practice of indiscriminately applying French polish. Fortunately, the taste for making table tops and cabinet work look like auxiliary mirrors has somewhat abated but the "red" obsession still remains to be eradicated if mahogany is to be fairly treated. The only valid excuse for staining mahogany is one of commercial expediency. In large furniture factories it is often impossible to secure a sufficient supply of one kind of mahogany, and the manufacturers must needs have recourse to

stain in order to ensure uniformity of color in the pieces they produce. In the case of an antique no such necessity exists, and it will be found well worth while when refinishing to avoid all stains or dyes.

Walnut has not been subjected to such indignities of artificial coloring except oc-



For structural repairs, depend upon a reliable cabinet-maker, the finish you can do yourself. But never use kerosene

casionally when misguided persons have tried to "mahoganize" it red. The appreciation of its true beauty and value is rapidly increasing.

There is comparatively little really old oak furniture to be found in America. Nearly all of it is clever reproduction and has been "antiqued" with stain, fume and filler. For decorative purposes, however, it answers quite as well as authentic originals and deserves the same care to keep it in good condition. Bilsted, the wood of the sweet gum or liquidambar, a frequent substitute for mahogany in Revolutionary times, is beautiful in itself and should be kept free of stains. Satinwood, bird's-eye or curly maple, often mistaken for satinwood, sycamore and cedar, particularly the old Bermudian cedar, have not lent themselves to ill-judged attempts to disguise their properties and have fortunately been let alone.

If you own or buy a piece of old furniture that requires attention, consider well before doing anything to it, whether it needs merely cleaning or whether refinishing is imperative. The mistake is often made of refinishing when cleaning would be better. If the chair, table or piece of

cabinet work is structurally in good condition and has acquired the patina that only age, use and reasonable care can give, it is a pity to destroy the work of years, which nothing but a lifetime can replace, merely for the sake of having an object "spick and span" and slicked down into almost newness. Once scraped and refinished, the mellowness of color and the patina resulting from handling and the atmosphere are gone, and no amount of money can put them back again. Of course, if the surface is covered with an accumulation of varnish and "polishes" that have obscured the color and grain of the wood or "gummed" into a crackled coat that fills all depressions and sometimes spreads over flat portions too, the piece must be scraped and refinished. If the piece needs physical repair it must necessarily be scraped and refinished.

You may either do over and refinish the piece of old furniture yourself, depending upon the cabinet maker for structural repairs only, or the whole job may be entrusted to the artisan. In the latter case be sure you know your man and can be certain that he will scrupulously carry out your orders. In many cases the antique dealer or cabinet maker, while pretending to comply, will disregard your directions and do as he wishes unless you are insistent and watch him closely. If he can, he will do what is least troublesome and what the average indiscriminating customer is content to take, or may, through ignorance, prefer. When, therefore, you once find a conscientious artisan who will do as he is bid, stick to him.

To remove the accumulation of varnish

(Continued on page 54)



An excellent American style Hepplewhite of good proportions and graceful lines that needs only the upholsterer's attention

A HOUSING EXPERIMENT IN STUTTGART

The Rehabilitation of a Squalid Mediaeval Corner by the Erection of Picturesque and Serviceable Buildings—A Study in Teutonic Tenements for the American Architect

JOHN J. KLABER

STUTTGART, the capital and principal city of the kingdom of Wurtemberg, is one of the most prosperous and enterprising cities in Southern Germany. Unimportant in the Middle Ages, it has grown in recent times to be an industrial center of considerable importance, with over a quarter of a million inhabitants, and its prosperity is at present undergoing a phase of phenomenal growth, witnessed by the construction of large and luxurious stores, restaurants, theatres and other structures of various natures.

The old town, like those of most German cities, is the center of industry and commerce, but preserves, nevertheless, many of its old half-timber structures of the Middle Ages, which are, it must be confessed, more picturesque than sanitary. Their gradual rebuilding and replacement with modern structures has threatened to destroy this picturesque quality, and its preservation has been a matter of no little thought on the part of the authorities.

The entire length of the old town is not over half a mile, being unusually small relatively to the present importance of the place, so that the rebuilding of five small blocks of houses, which forms the subject of the present article, is by no means an insignificant part. This is, in fact, the beginning of an organized scheme for the development of the entire quarter.

The Eberhardstrasse, named for one of the old Dukes of Wurtemberg, which had not then attained to the rank of a kingdom, bounds this territory on the southeast, following the lines of the old fortifications. It is one of the chief arteries of the town, lined with handsome shops for most of its length. The other streets included in the area are unimportant, being of a mixed character, partly residential, of no very high grade, partly commercial. From these ele-



A combination of various materials has been used to excellent advantage on the buildings facing the Geiss-Strasse, ground floors mainly of stone, the upper of stucco. On this façade is a stone oriel, illustrating the tale of Hansel and Gretel

ments, together with the use of stucco as the principal building material of the region, have been derived the designs for these buildings, by the city architect, Karl Hengerer, and the architects Heinz Mehlin and Karl Reissing, of Stuttgart.

The ground floors throughout are occupied by shops, including laundries, bakeries, and others serving the immediate neighborhood, together with a number of restaurants and beer halls, used, no doubt, by the frequenters of the nearby markets. On the Eberhardstrasse the shops are of a higher grade, including bookstores, auto-

mobile agencies and the like. The upper floors are occupied by small and medium-sized apartments, a use to which the small size of the building sites is particularly adapted. Occupied by people of the working classes, these apartments are nevertheless far above the tenement flats to which habit has so often reconciled us.

The plan shows the ground floor of the block D, the most important of the group, with large stores brilliantly lighted by their broad show windows. The upper floors of this block include a restaurant and café on the first floor at the southwest end, the rest being given up to offices. The other buildings are more strictly residential, and the plan shows typical floors, with the division into apartments.

The disposition of these apartments is not without interest, though its conditions are by no means those of American practice. The small sites, the elimination of elevators and multiplicity of small stairs, have made possible plans that are models of convenience and economy. There are no long corridors, no badly lighted bedrooms, and despite American ideas as to European sanitation, it may be noted that baths, though not present in all the apartments, are to be found in a considerable number, even

though the probable tenants are of a very modest social grade.

Block A, nearly rectangular in form, is divided in its internal arrangement into five separate houses, with a central court. The stairs have been placed in the corners, occupying the least useful position for rooms, and the court is used mainly to light the stairs, kitchens, baths, etc. Among the eight apartments on each floor, only one bedroom gives on the court, and this in a most favorable position. All other principal rooms face on the four streets surrounding the block, a result made possible





Block D, facing the Eberhardstrasse, has large stores on the ground floor; the second, occupied by a restaurant, with office buildings filling the remainder



The streets center in the Geiss-Platz, where the pivotal point is the "Hans im Gluck" fountain. Note the old spirit in these modern buildings

only by skilful planning, and by the modest dimensions of the block in question.

In Block E, with its four houses, forming in all eight apartments to a floor, only two main rooms face on courts, and one of these courts has the ventilating value of a street, in view of its great openness. In Block B, with ten houses and fifteen apartments, we find again but two main rooms lighted only from the court; in Block C, with seven houses, nine stairs and seven apartments, there are five. But here, again, the conditions are somewhat different, for two of the houses have nine-room apartments with separate service stairs, their entrance being from the Eberhardstrasse, with service entrances from the Geiss-Strasse in the rear.

The plans of the individual apartments, examined more in detail, show a decided departure from the machine-made types that we have learned to tolerate. The Ger-



Sgraffito ornament in browns, greys and yellows, are used on all the buildings. The shutters are carved with decorative designs and painted a dark green

mans have no fear of irregularity in their plans, and show great ingenuity in the arrangement of rooms on irregular sites. They do not consider rectangularity a prime requisite in a room, and seem, in fact, rather to favor the use of corner turrets, of bay windows unsymmetrically placed, and of truncated angles and curved walls when these can be of use. The plac-

ing of the stairs, with their curved plans fitted into the angles of the courts, is worthy of notice, even though the condition of our building trades may render their use impracticable on this side of the Atlantic.

The architectural treatment of these buildings is, perhaps, even more interesting to us than their interior disposition. Here a combination of various materials has been used to excellent advantage. The ground floors are mainly of stone, the upper floors of stucco, except on the Eberhardstrasse, where stone is more generally used.

The style of the architecture is not an archaeological reproduction of the old buildings occupying the site, but a free, modern handling of the forms derived directly from the conditions of the problem. Only the high gables and tiled roofs recall the older houses that these have replaced.

The office building on the Eberhardstrasse (Block D) is, of course, the most





Between blocks C and D on the Eberhardstrasse, is swung a bridge, decorated with sgraffito designs and an inscription relative to the rebuilding of the group

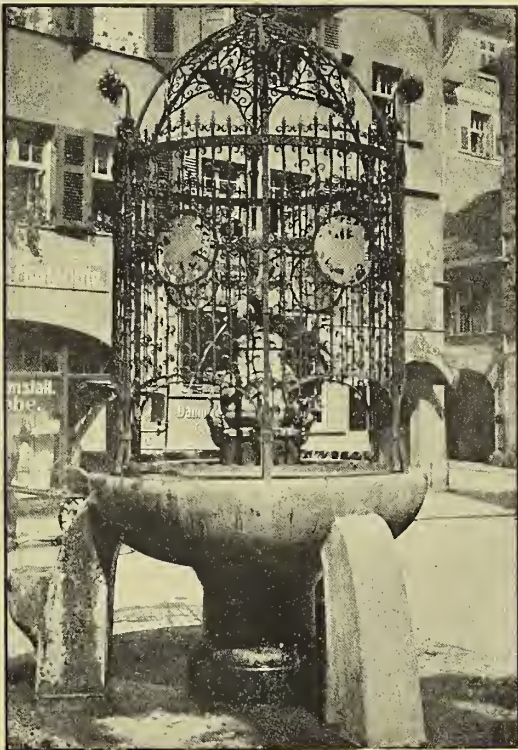


These apartments are occupied by people of the working class, the rents are low, but everything necessary for comfort and health is amply provided

monumental in treatment. Its high stone front with its three gables, the central one crowned with a model of a three-masted sailing vessel, is well adapted to a commercial building of this nature. The tower, containing the stairs and elevators, and visible from the streets in the rear, may offer a suggestion to our architects for a more dignified treatment of this type of construction, by the manner in which it is made to add to the picturesque effect, which it might well have ruined. The high pitched roofs are, of course, in accordance with the tradition of local building, being common enough throughout Germany on commercial as well as private buildings.

Block C, fronting equally on the Eberhardstrasse, is somewhat simpler in treatment, since it contains apartments instead of offices. The two buildings are joined by a bridge, with sgraffito decorations and an inscription relative to the rebuilding of the group. Near the bridge, at the corner of the café terrace, is a small drinking fountain with a stone relief and a bench for the casual wayfarer.

Passing under the bridge, a short street leads to the Geiss-Platz, the center of the composition. In the center of this little space, roughly triangular in form, stands a very charming fountain, whose sculptor, J. Ziedler, of Stuttgart, has depicted the charming legend of "Hans im Glück" for the edification of the local youth. The basin of the fountain is of stone, surmounted by a wrought-iron canopy of quaint design of a somewhat Gothic character. In the center is Hans with his pig, surrounded by a series of six goslings, while the circular



A closer view of the "Hans im Glück" fountain shows the wrought iron Gothic canopy. Replicas of the gilded plaques are to be seen on the bottom of the page

open-work plaques in the grille represent the other episodes of the story. These sculptures and plaques are gilded, except the main figure, finished in dark bronze; the ironwork is black.

In the same square are several motives of decoration, and particularly the richly-carved wooden oriel window of one of the restaurants, to the west of the fountain. This oriel, forming half an octagon in plan, is due to the same sculptor as the fountain, as are, apparently, most of the other decorations.

Another oriel of stone, on one of the houses opposite, seems to illustrate the story of Hansel and Gretel, and several other fairy tales are suggested by other decorations here and there. These old stories, in fact, are constantly used as a source of inspiration by many of the German decorators of the present.

On the third side of the square, between the Geiss-Strasse and the Metzgerstrasse, stands a tall, gabled house with an arcade on the ground floor. This front is interesting for its fenestration, and for its sgraffito ornament, continued on the side streets, as the detail shows. The handling of the shutters adds an additional note of interest, as do the amusing sculptured details.

The treatment of the sgraffito work of these buildings deserves a word of notice. Instead of the traditional Italian sgraffito colors; black, red and white, we find various combinations of soft browns, greys and yellows. Brown over grey, or grey over yellow ocher is the type of the tonality used. More brilliant contrasts of color are obtained by painting and stencilling the shutters a dark green.



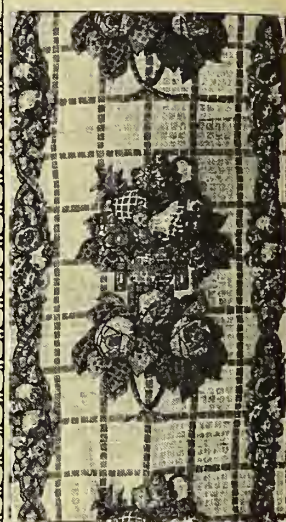
Abbildung 9.

The block plan shows the general arrangement of this tenement group





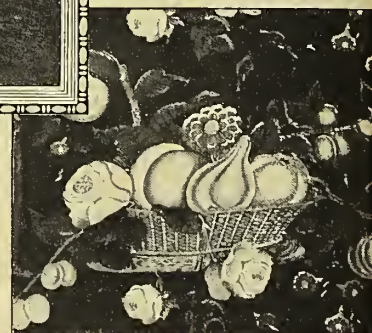
For a country breakfast room a modernist linen striped black, green and white. \$1.50 a yard.



Cubism is applied in this fabric of blue, purple and green on a yellow and brown ground. \$1.50 a yard



Reminiscent of Persia, a brown linen with dark green trees, brown and red fruit and red and green bird. \$1.35



Copied from an old English printed linen and suitable for a grey dining-room—mulberry cotton with fruits and flowers in yellow and blue. \$2.25



In a Colonial dining-room the old English fabrics can be used to best advantage

A striking hand-stenciled linen with clear colored yellow and blue fruit on blue stripes. \$2.50

Suitable for the porch room, a white cotton with purple, red, yellow and blue fruit. 60 cents



For a Colonial room, white linen with brick red roses and blue green leaves. \$4.00



A natural and brown toned linen showing red and yellow flowers and black vases. \$2.00



Chinese in feeling and requiring a rich ensemble; pink, green and blue on black. \$5.25



Adaptable to almost any room—a background of blue with brilliant birds and flowers. 75 cents

CONSERVATORIES FOR THE MODERN HOUSE



Frank Lloyd Wright, architect

The living-room of a Buffalo house opens onto this cement and tile conservatory, built into the dwelling

Once a Luxury, Now an
Essential—Flowers the
Year Around—Structural
Facts and Cost Tables

MAY WILKINSON MOUNT

Photographs by Jessie Tarbox Beals, Inc.,
and the manufacturers

Another view of the same conservatory shows how easily flower boxes and drainage can be arranged in a house

through the "nature chapel," an increasingly popular feature with country residences. A beautiful arrangement of the nature chapel is expressed in the one built on the garden terrace connected with the loggia of the Eastman home, in Rochester. More often, however, the nature chapel is attached to a side entrance of the house, and the same plan is carried out when greenhouses erected in Greek temple or Oriental mosque effects form part of residences.

The day of wet-floored and plant-crowded conservatories, of dank-smelling, roof-dripping greenhouses is past. New drainage and ventilating methods now enable people to make living-rooms of these. Here breakfast is served when tiled floors have been dried after their morning bath; here house parties are entertained and women read and embroider, and even attend to their correspondence, in the balmy, equable temperature of the greenhouses, surrounded by everything conducive to pleasant thought. Afternoon tea is sipped in the greenhouse or upon glass inclosed, heat-

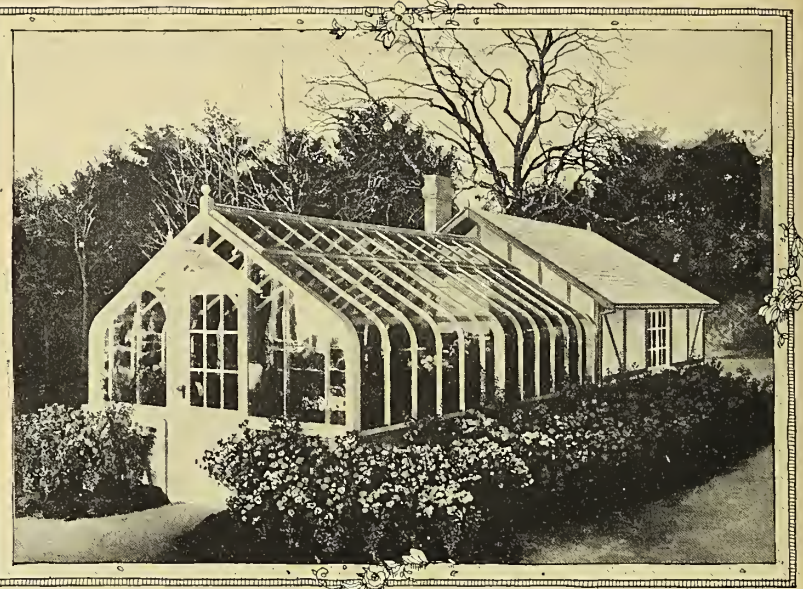
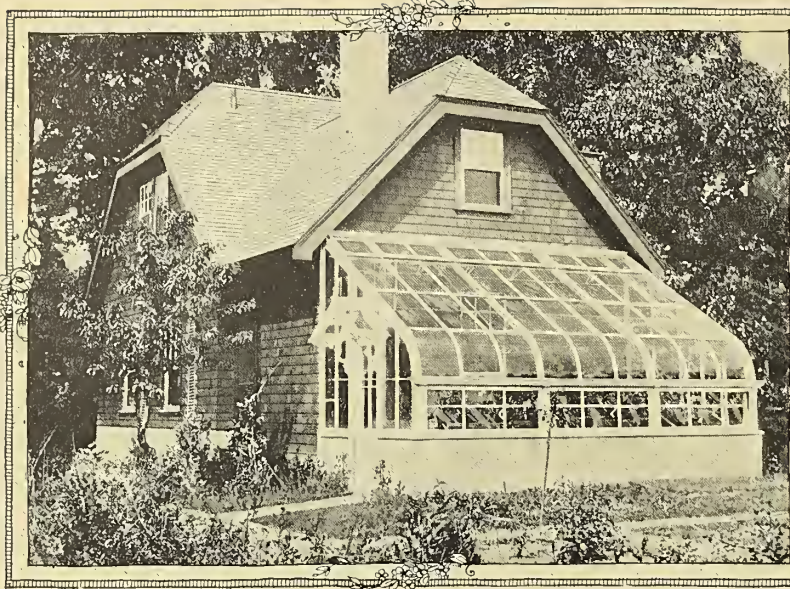
proved the door to happiness, to health or to prosperity. Mr. C. W. Ward, of Long Island, is not the only one who began to cultivate carnations in order to improve his health in that occupation, and ended by producing some of the finest in the world, realizing a large fortune and accumulating 75,000' of glass devoted to the culture of this flower. And with the fortune came the health he sought.

A great many more greenhouses than conservatories are now erected because the improvement in greenhouse architecture enables charming unions to be made of these with residences. Sometimes this is secured

HALF a dozen years ago people of moderate means owned a greenhouse or a conservatory; now nearly everybody possesses both in a happy combination that is neither the one thing nor the other.

This modern development of home-making grew out of human desire to begin the day in a sunny breakfast room amid plants and flowers, and greenhouse architects and amateurs' experiments have shown a way by which almost anyone with a little yard space may enrich his life by surrounding himself with the beauty and interest of growing plants. Indeed, a greenhouse to play in was the stipulation made by a gay young wife, who abhorred what she considered the dullness of country life, and not until she obtained one would she abstain from the amusements of the city. With the furnishing of this greenhouse-playroom, contentment and happiness were restored to the lives of two people whose conflicting interests were dragging them apart.

Many and many a greenhouse portal has



This type of lean-to attached to the southern exposure of a house in Massachusetts, opens both indoors and out and consumes comparatively little fuel

By attaching the greenhouse and garage economy in heat and service is obtained. Further economy is found in making the two a unit with the house



A Japanese tea room in a house at Dalton, Pa., opens directly into the conservatory—a test of its livableness

Conservatories should be placed in a hollow in such a position as to afford the plants the east and west sun

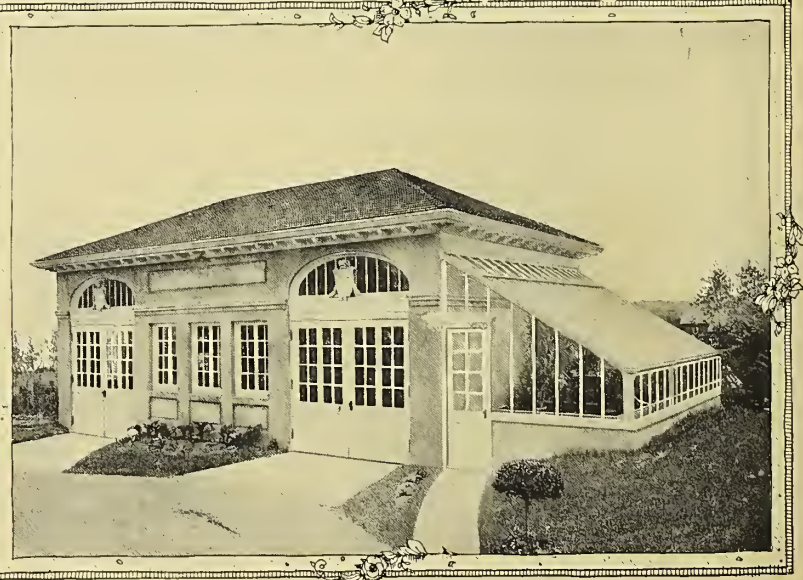
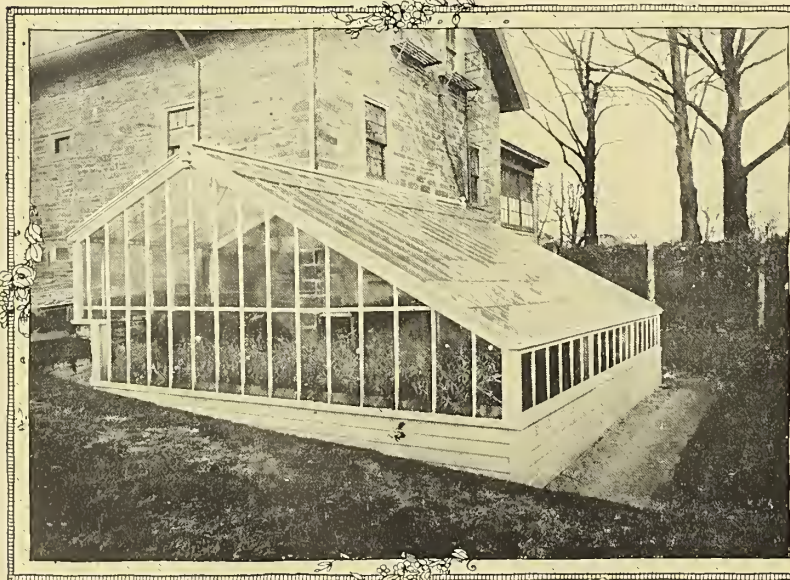
This lean-to, with garage, has proved serviceable on the country estate of Mrs. Frances Hodgson Burnett

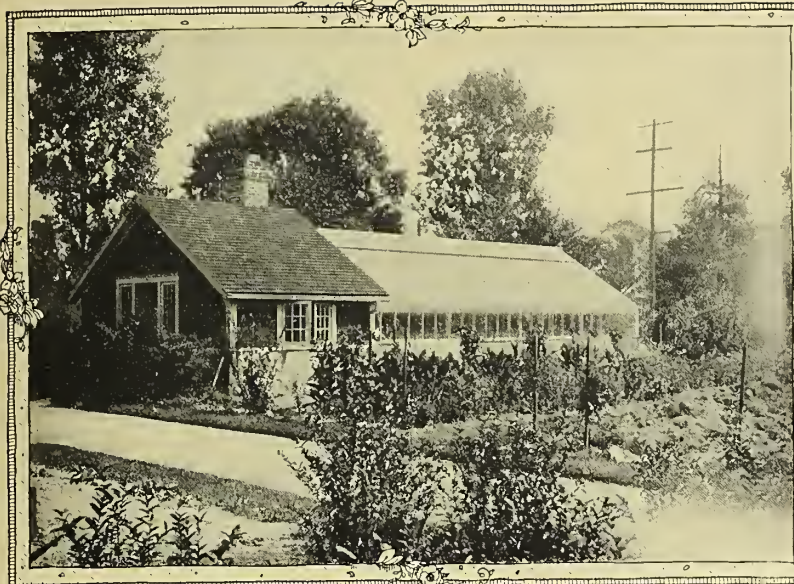
ed and lighted piazzas arranged like conservatories, where, when space permits, card parties and dances are also given.

Not only do greenhouse-conservatories form part of numberless modern dwellings, but they are welded into their architecture by still a new feature: an extension roof from the wall of the house, as though a gallery ran along one side the flower-filled room. This roof serves as a rest to the eyes from too bright a light and supplies a shade from too ardent sunshine.

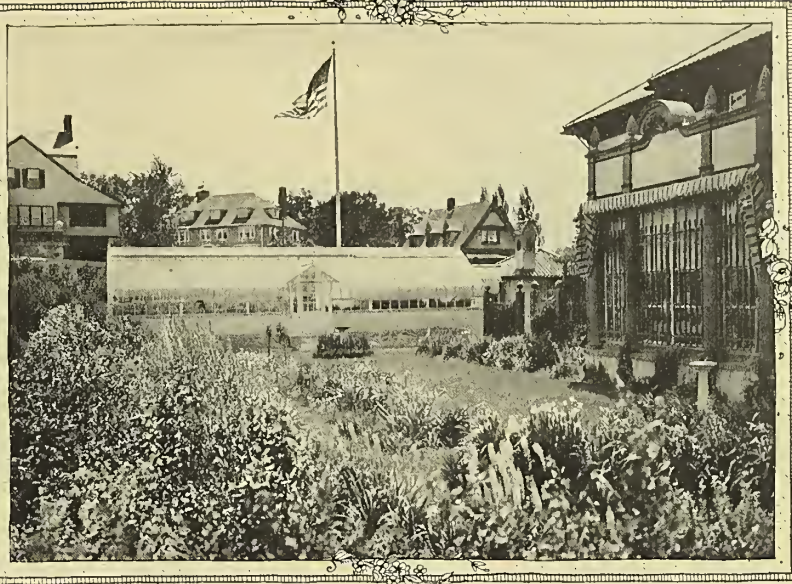
The average person who plans a greenhouse seeks economy, and location has much to do with this. A sunny hollow offers the best site. In such a situation the house is protected from north winds so that less artificial heat is required for it. The plants, too, are not so likely to be subjected to sudden changes of temperatures. And, where garage and greenhouse form a unit in the landscape, a hollow offers that architectural seclusion desirable for a garage, which should never obtrude itself upon the attention.

A house with its gable ends to the north and south affords the best exposure for plants as they thus obtain all the east and





No country place is complete without a garage and a greenhouse, and the simplest plan is to link them together and have a unit heating plant



The position of the conservatory is often an architectural problem. Having found a place suitable as to exposure, tie it to the house by the garden

west sun. It is customary to wall up the north end of small greenhouses, and where this end rests against the house an ideal situation is obtained. An important consideration is that one may get a smaller boiler and use less coal for a house with a southern exposure than for one placed where north winds beat upon it.

The making of conservatory-greenhouses, too, is simplified for amateurs, for the houses are built in sections, ready to bolt together. One, 9'x12', with double walls, double-thick glass, plant tables, or "benches," and ventilators, could be had, before the European war, for from \$80 to \$115. The cost was then regulated by the amount of iron or wood in the framework; now conditions regulate the price of materials. An iron frame is far the better, lasts longer, admits more light, does not warp, and costs more.

Together with a heating installation a house 20' long may be purchased for \$250, and the same price buys a 6' x 17' complete house, with boiler, but does not cover carpentry.

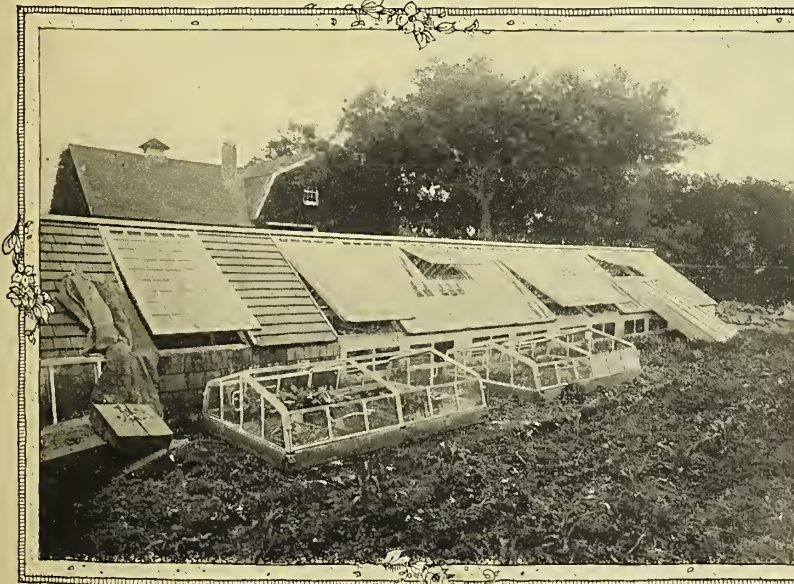
An even-span, all-wood frame house,
(Continued on page 59)



The conservatory-greenhouse of R. R. Conklyn at Huntington, L. I., showing the extension roof for shade against the glare

A modest type of greenhouse, with coldframe attached, is shown below. The heating plant is in the house behind, a good arrangement

The smaller greenhouse started the habit in this New Jersey home, the larger conservatory proved how the habit grew

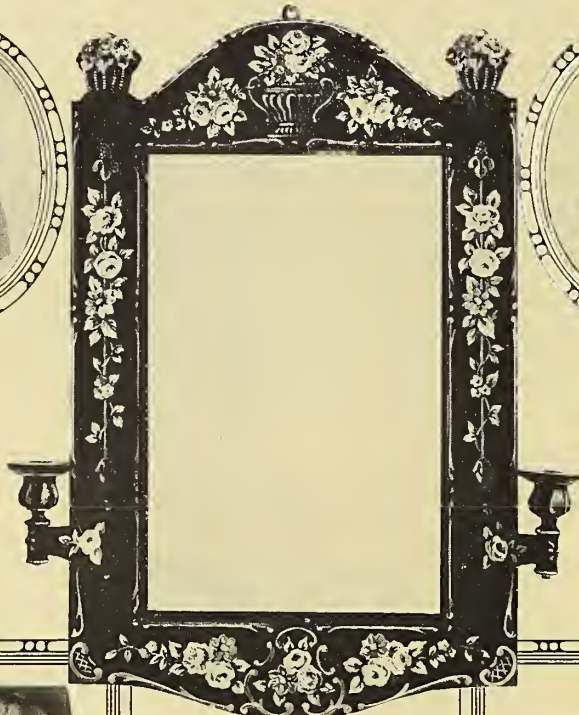


SEEN IN THE SHOPS



A liberal use of old ivory paint relieves the black of this carved wood, two-arm lamp. The shades are of parchment and decorated in the same colors. \$21

She looks like a doll, but in reality is only a door-stop—a pretty Miss with an orange gown and black shawl. \$10



In a narrow hall this painted mirror finds its place. The frame and candle holders are of black wood. Bright purple, red and yellow flowers give the necessary colors. \$12



Trays are indispensable, especially trays that will stand hard wear. Here is one of tin, decorated after a style of bygone days, with gay birds and flowers. \$12



The base of this Grecian lamp is in cream-colored enamel, and contrasts pleasingly with the blue cretonne shade. The lining is of apricot silk. \$15

Another door-stop is a young girl in a blue and white costume who balances on her head a basket of vari-colored flowers. \$8



As long as there is a smoker in the house a good box for cigarettes will be needed. This in black tin painted with a gold Chinese scene is admirable. \$35



In a room furnished with lacquered furniture, even the boxes for photographs can carry on the color note. This has a mulberry ground with Chinese figures in gold. \$35



Unusual in shape and decoration, this black carved wooden candlestick with ivory white trimmings would fit well in a black and white room. The shade is parchment. \$16.50

SEEN IN THE SHOPS



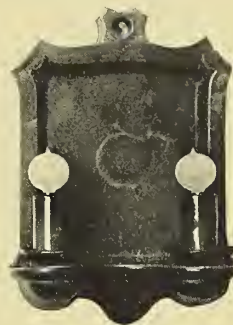
In a small hallway could be used a pottery bracket of Renaissance design in antiqued green. \$6



Simple in construction, this wall luminaire can be readily attached for lighting



The gargoyle with the electric smile gives sufficient light for a kiddie's room. \$5



This twin light wall luminaire can be had in assorted glazes. \$8

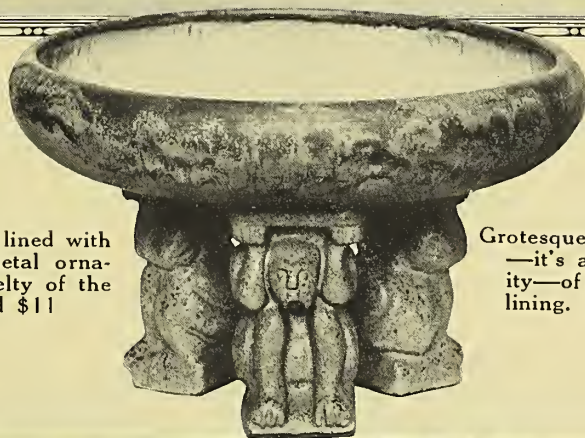


Made in a café au lait, such a Colonial wall light would suit any background. \$6



Among the variety of bowls is one in green flambé or assorted glazes, shaped like a pear. \$1.50

Carved wood vases lined with zinc and with metal ornaments are a novelty of the season. \$10 and \$11



Grotesques support this bowl—it's a fruit bowl in reality—of blue with a sky-blue lining. \$6



Shouldered jardinières of this pattern come in brown with blue lining and green with yellow. \$2.25 and \$1.50

A variation from the brightly painted tinware—black fern dishes and waste basket. Square fern dishes, \$5; oval, \$4; basket, \$7.50

The colors of this array of vases range between cat's-eye green and white. They sell respectively for \$2.50, \$2.50, \$2 and \$1.25



GARDEN SUGGESTIONS & QUERIES

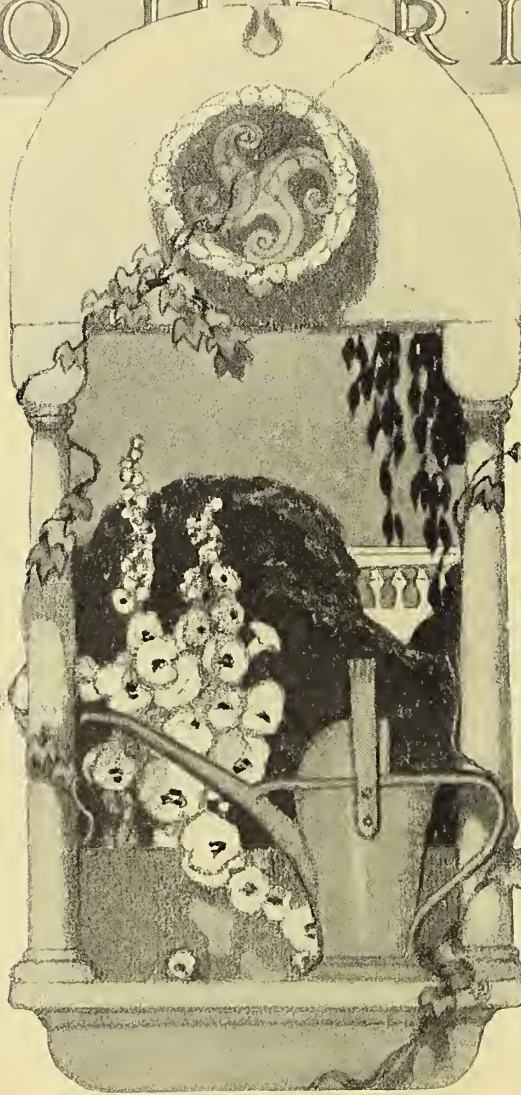
ONE of the most important things to realize now is that it is your last opportunity to prevent being overwhelmed with work next spring. Anything that can be done now to save the precious hours of next April should be done. Every hour you can spare from your regular fall work should be so employed. The article and planting table, on pages 29, 30, 31, take up in detail the things which can be planted now rather than put off until next spring. Any constructive work, such as new coldframes, a new tool-shed, sash to be glazed or repaired, or cloth sash to be made, the general cleaning up of the place, the making of flats, gathering of materials for next spring's work, should all be done before freezing weather.

Taking Up Summer Bulbs

One of the early fall jobs which should be attended to promptly is the taking up of the summer bulbs, which have to be wintered over and set out again next spring. Of these the caladiums are the most tender, and should be taken up even before early frosts blacken their foliage. Store them in a safe place and let them dry out gradually. A good way is to lift them with all the soil which will adhere to them, and most of the tops, and pack them in a deep frame which can be covered when frost threatens. After they have dried thoroughly, store them in a warm room or under a greenhouse bench, where the temperature will not go much below 50°, covering them with sand or soil. Callas should be dried off in a similar way, with a rest of two or three months before starting in to growth again. Begonias, after the tops have been killed by frost, should be dried out gradually, first cutting away the tops, and stored in sawdust or sand. Dahlias and cannas are a little more hardy and may be left until their appearance has been spoiled, when their tops should be cut off some 6" or so above the roots, the latter taken up and placed under cover, or where they can be protected on cold nights, to dry thoroughly before storing. The roots of either will keep well in any good cellar or room where you keep potatoes. Gladioli will stand considerable cold, but should be taken up at the first opportunity. Lift them carefully, saving all the small bulblets that have formed around the mother bulbs, and putting them with the soil that sticks to them. The large bulbs, with an inch or two of the tops left—unless they have matured enough to have dropped off—should be thoroughly dried and then packed away in flats, each variety carefully labeled, in any good dry place safe from freezing.

Most dahlias and other things which cannot be saved, may be protected for a couple of weeks by covering with newspapers or sheets against the first frost. But the plants which are to be saved for the window garden should be taken up and made ready. Any which have not been potted up, as they should have been last month, so that they will get over this shock before having to undergo the further one of being taken indoors, should be attended to immediately. It is always best to make the shift as gradual as possible. It is a good thing to pick out a place on the veranda where they can be put temporarily for a week or two and covered on the cold nights before putting them into their permanent winter quarters. After they are moved indoors, all the air possible should be given at first, until they gradually become accustomed to their new conditions. Plants are more or less subject to injury from the sudden change than are animals or humans. Plants that are left outdoors to the eleventh hour should be cut back very severely when they are potted up. An effort to save the flowers and buds that they may chance to be bearing at the time is likely to result in the entire loss of the plant. After repotting or taking the plants into the house very little water should be given for a week or so.

Give your hardy perennial and shrubby borders their spring treatment this fall before the ground freezes. Dig in rotted manure and bone meal, and trim up the edges and get them into



CONDUCTED BY F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds.

With inquiries send self-addressed stamped envelope.

first-class shape before putting on the winter mulch.

Make a Vegetable Pit

Few houses have cellars sufficiently large to accommodate both the heating plant and a supply of vegetables large enough to last through the winter and early spring, therefore, the more bulky things such as potatoes, cabbage, turnips and onions are not grown for a winter's supply. A vegetable pit sufficiently large to store a full supply of vegetables can be made with little more expense than that involved in the construction of a hotbed. If a steep bank is available, it may be built into that, the earth forming the back and part of the sides, otherwise, a small pit may be built in the form of a double hotbed, but with a much deeper pitch. The sides may be a foot or two above the ground, level, with the ridge three or four feet. By digging it out to a depth of two or three feet, and using the soil to bank up the sides, a storage space of considerable size may be had at very little expense. Old sashes covered with boards will make a good roof; a small door or a loose sash that may be used as a door should be left on the north side. On the approach of continued cold weather, the roof, which should be very strongly supported, must be covered with litter and earth sufficiently deep to make it frost-proof. Additional protection may be given in very cold weather by using a lamp or a small oil stove. A small ventilator should also be provided, which should also be stopped up when necessary with an old bag.

Get the Greenhouse Started

Do not wait until the last minute to look over the greenhouse. The pipes are likely to leak a little until the system has been in use for a day or two. For replacing panes of glass that have been broken or filling small holes, you will find that liquid putty, which can be bought of most seedsmen, is much more convenient and effective than the ordinary kind. In using it see that all wood is scraped clean and is perfectly dry.

Where possible, it is best to renew the soil entirely in raised benches, and at least several inches of top soil in solid beds. The soil removed, if it has been free from plant diseases, may be added to the compost and will be available for use in the spring in transplanting vegetables. Get in full supplies of soil, leaf mould, sphagnum moss, and other things which you may require through the winter and the early spring. Attention to this matter now may save endless trouble next February and March. A supply of manure suitable for use in pots and flats should be secured and placed in a neat compact pile in a convenient place. Get that which is several months old and contains a large percentage of horse manure; then, by next spring, it will be in an ideal condition for greenhouse use. Examine it carefully a week or two after stacking, to see that it is not heating too much; if it is, stack it over again, turning it inside out in the process.

There are still many bright, hot days and ventilation must be carefully watched. Carnations, roses and other plants grown in soil will need frequent cultivation, just as they did outdoors, even though no weeds may appear. In watering, remember that the rule should be "Seldom but thorough, rather than a little and often." There is little danger of overwatering plants in pots, but in solid beds great care must be exercised, because if they are once too wet it is a very difficult matter to get them thoroughly dried out again. Water may be applied as long as the ground will absorb it readily, but never until it stands upon the surface. Go over your potted plants an hour or so after watering, and knock one out here and there to see whether it is saturated clear to the bottom. It is very difficult to tell by mere guess work whether they have been wet clear down. On the approach of short days and dull weather, water only on bright mornings, so that the surface of the soil may dry off thoroughly before evening.

Do Your "Spring Cleaning" Now

Nothing is so more unsightly than an abandoned garden—and nothing more dangerous to the health of next year's garden. Every bit of refuse and weeds means a winter place of shelter for disease spores, insect eggs and weed seeds. Every bonfire which illumines the evenings of early spring is a blazing sign of work neglected the fall before. Have your bonfires now! Go over your garden from one end to the other and from side to side with a fine tooth-comb—or at least with an iron rake. Old bean stalks, late pea vines, cabbage stumps, old weeds, tomato and bean poles, refuse from the root crops, fallen leaves—remove them all, rake up clean after them and burn. Tomato and bean poles, pea trellis and other things that are sound and worth saving should be stored away under cover for use next year.

Get New Frames Ready

Now is the best time to build your new coldframes and hotbeds, or to repair your old ones, even if you do not expect to use them until next spring. One advantage will be that the work will be out of the way, and another will be that they will be ready to use two weeks or so earlier than you can possibly build them in the spring. With double glass sash, however, there is no reason for having them idle during the winter. In climates in which the thermometer does not go much below zero, double glass sash will be protection enough to keep lettuce, radishes and violets practically through the season, the employment of sash or shutters being seldom necessary.

INTERIOR DECORATIONS

CONDUCTED BY AGNES FOSTER

NOVELTY as novelty may not have much substantiation, but if novelty has in addition some fundamental virtue, it scores two points at once—fashion and beauty. There are those who have a positive infatuation for novelty, but happily that type of mind generally is found among devotees of the styles of dress rather than interior decoration. With every innovation as to house

Vari-colored birds and flowers on a black ground would set off a Chinese lacquered mirror. \$2.60 a roll

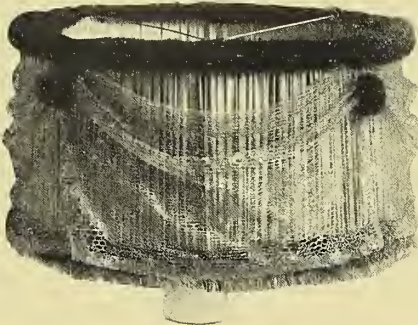
decoration there are those who cavil and those who answer, "Why not, pray?" The answer should be the *raison d'être* of the novelty.

A most plausible innovation is the use of fur on fabrics. Applied as a guimpe on lampshades it has a distinctly decorative quality, and gives to the shade a soft, enriching finish. The material of the shade must be correspondingly rich to avoid its looking tawdry. Inch wide strips are sewed on at the top and bottom much in the same manner as a guimpe is applied. A thin strip of gilt galoon may be laid through the middle of the fur to enrich the appearance of the latter.

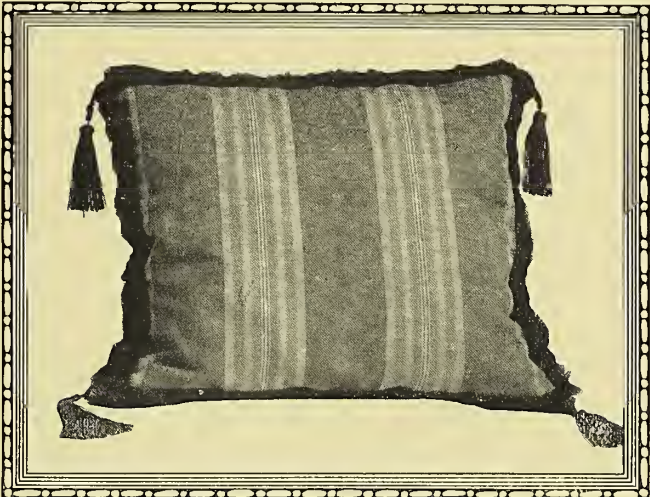
The most effective combination is a shade made of deep gold silk and over this gold lace edged with fur. Medallions of fur may be placed at intervals so as to catch up the lace. In an Italian or English room of rich fabrics and coloring such a shade would find its *metier*. For a dainty boudoir a pink silk shade of delicate tone might be edged with white swan's down.

Fur bordered cushions give the same genial effect as a Maltese cat curled up on a couch. They are the same acme of luxury, but are practical as well. A brocade cushion in deep mauve striped with yellows and greens, edged with a black fur and finished with handsome tassels is at once harmonious and mellow in color. For a débutante's boudoir what could be more alluring than a cushion of rose striped taffeta edged with white fur and with tassels of a deeper rose. As the proverbial old maid loves her cat, so might she love a deep blue velour cushion finished with a dark toned fur on her comfortable lounge chair by the fire. Now that fur has come in as a decoration on accessories,

Questions on House Furnishing and Decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through HOUSE & GARDEN. Send a self-addressed stamped envelope.



Fur on lampshades is perfectly plausible, in fact, it is the last word in luxurious accessories. Gold lace adds greater distinction. \$45



Cushions also are adaptable to fur trimming. This one, edged with dark fur, gives the same genial effect as a Maltese cat curled up on a couch. \$24

it may as well be used as an edging on curtains. A silk combining tones of deep blue and purple and edged with a two-inch band of dark brown fur at the bottom would make a striking window hanging. A black pliable satin hanging edged with red fox—almost orange in hue—would please beyond measure those of us who desire varied effects and like, above all else, to fall in with the fashion.

Or, to reverse the effect, orange curtains of Shiki silk edged with black fur might please the same lady who craves novelty.

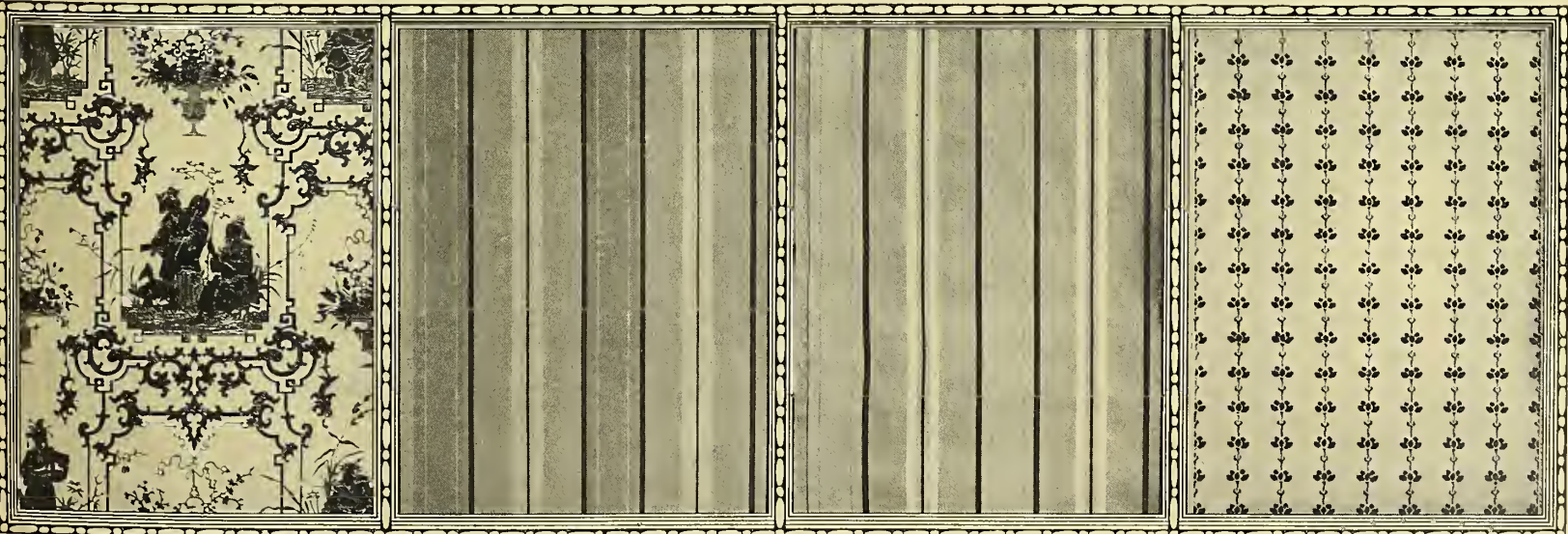
* * * * *

Modern wall papers seem rather to be planned for the restaurant, the breakfast room, the club or billiard room, in fact, for any room except those in which we most live. They are more or less a reaction against the neutral backgrounds that everyone has had for the past decade. Neutral colors set off your pictures,

etchings and prints, but nowadays pictures are tabooed to a large extent. They are being replaced by decorative mirrors. Thus, what would look better than a Chinese black lacquered mirror on black paper covered with brilliant birds and more brilliant foliage and flowers. There one has the exact compliment of the neutral background; decorative, but decorative with such perfect balance of rhythm, of line and color as to form a harmonious and gorgeous wall surface. Used in a hallway with Chippendale furnishings and mulberry hangings the effect would be graceful and elegant.

The grey striped paper with baskets filled with rose, yellow and blue flowers immediately suggests black furniture decorated in rose. The prevailing taste this season seems to be for painted furniture and our papers have been designed and colored to act as a foil to the furniture. And it is surprising what a vast accumulation is to be found in these modern papers from which the decorator may work—color combinations never dreamed of before. We find in the papers the background color, and applied on to it, the various colored fruits, flowers and birds that we may use as motifs on our furniture.

This grey striped paper with yellow rose and blue flowers suggests black furniture with rose decorations. \$2.50



This wall paper of black and white Chinese design is suitable for hallways. It needs no further decoration. \$4.00 a roll

Stripes are more than ever in vogue, but they must be used judiciously, as this in blue, yellow, black and white. 50 cents

Pick out from the stripes—which here have blue and yellow predominating—a tone to decorate the furniture with. 50 cents

For a bedroom with white woodwork nothing could be fresher and more restful than this black and white paper. \$1.25 a roll

THROUGH some unaccountable neglect or prejudice on the part of editors, the general run of articles published nowadays on interior decoration seem to be restricted to the decoration of women's rooms; or, to put it more concisely, the advice given for the decoration of rooms is strongly tinctured with feminine influence. Doubtless there are excellent reasons; up to the past decade the center of woman's interests was the home, having to stay there most of the day she naturally fixed it up to suit herself. Men, on the other hand, have always been notorious housekeepers. They make atrocious beds—or else never make them—they clutter, are seldom known to pick up what they lay down, and their idea of a good time is to sit in a worn-out arm chair with a book and a reeking pipe. Consequently the average well-ordered household is sadly divided against itself in matters of decoration. Hence the rise of men's clubs and mysterious lodges. Seriously, though, the man in the house is due his own sphere, and, in all modesty, can he not claim as his very own the workshop and the library?

Perhaps it were more happily phrased: the workshop *or* the library. For men are of three kinds: Those who prefer to loll around the women's quarters, like the weaklings of Whistler's "Ten o'Clock," who stayed behind with the women while the men followed the chase; those who enjoy work with their hands; and those whose greatest enjoyment is intellectual. One is symbolized by the green carnation, another by the hammer and the saw, the third by a book. The green carnation man will find his *metier* in the boudoir and need not be considered here. Of the workshop and the library there are many things to be said.

It is a singular paradox that the man who clutters in the house will be systematic and orderly in the workshop. Order is work's first law. One cannot clutter with a lathe else the work is bungled. Hence the workshop is, as its name connotes, a place for systematic pleasure. It is, moreover, a room of queer smells, of paint and freshly-cut wood, of vile grease and noise. Because of these things it should be in a secluded position—a cellar or an attic or an outhouse. What a man does in his workshop may evince the subdued solicitation of his family, but should never be subject to its prying interests, for there it is that, with painstaking skill, he fashions those things of wood and iron which satisfy the craving of the artist in his soul.

Or again, the workshop may be a greenhouse—another place of queer smells, silences and privacy, a place of mysterious experiments with soils and grafting knives, a place of tireless battles against pest foes, where, with a care almost womanlike in its tenderness and persistency, a man will watch the child seeds grow to lusty manhood of plant and glorious prime of blossom.

In the library the same general conditions prevail. It should never be a place en route—a room to go through to get to other rooms; nor should its doors open wide into other parts of the house, rather, one should enter it by a long passage or a low door, like the humble sill of some sanctuaried Heaven. It, too, is a workshop, and, like a workshop, has the odors of its honest toil—the taint of aging buckram, the acrid tinge of dead embers on an unswept hearth, and the pungent perfume of stale tobacco smoke.

EDITORIAL

The Man in the House

Here rank on rank stand the serried hosts of books—decoration enough in themselves;

here are work desk and map table, and by the wide hearth, comfortable chairs. Scattered about with no preconceived ar-

tistry are trinkets rich with the association of many men and many places. Chaos may reign here, but only he who has made it can satisfactorily restore order.

A lot has been written and said on how books should be cared for, and we have it on the authority of a host of housewives that dust is ruinous to books and hence they should be covered with glass. But to a man who genuinely loves his books no idea is more abhorrent. Besides, there is a certain sensuous pleasure in "tunking" the dust out of a book.

Above all, a library should be a place of accumulation. You may buy a complete bedroom suite at one time and still maintain your self-respect, but where is the self-respecting man who would buy an entire library at one fell swoop! No, there must always be room for one book more, and if there is no more room, the library must be enlarged.

Thus far, nothing practical on the decoration of men's rooms; nothing is to come. This, because the problems of color schemes and furniture arrangement are not half so vital as understanding the big idea behind each room. Therein lies the weakness of much modern decoration—it fails to grasp the psychology of that life which it purports to interpret. In a woman's room the problem is to make a fit setting, a background for her beauty; in a man's it is to afford accommodation for his activities. The rose bud type of woman will want a dainty setting whether the setting be a boudoir or a living-room, but whoever heard of a man's room decorated to suit his complexion or the color of his waistcoat! You do hear, though, of his rooms being given the particular environment of his hobbies and his work.

Besides accommodation for his hobbies a man desires comfort—perhaps comfort first and accommodation afterward. He comes home to relax, he seeks relief from the tension of business; women, on the other hand, have no such radical changes of environment save they go out. Hence, the penchant women have for variety in room decoration.

In a man's mind decoration is invariably subordinate to comfort. He goes back unconsciously to the time when furniture was made because it was needed, and ornamented later, only as an afterthought. He looks upon a chair not as an integral part of a decorative scheme or the product of some master, but as an accommodation.

This differentiation may seem brutal and to reduce men to the level of a lower order of beast. It is, in fact, an indication of his higher sensibility. He knows that rooms were made to live in, and that before anything else a room must be livable. He may add to the artistic appearance of the fabric of that room, but never once does he lose sight of its ultimate aim.

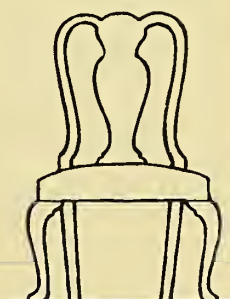
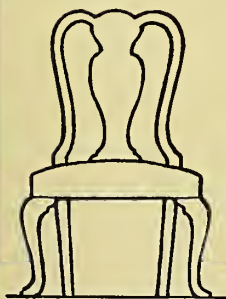
As shown above, the odors of a man's room are those of that labor which is relaxative—a classification more sane than sensuous. For one may see deeper with his nose than with his eyes. He knows a church by its musty odor of sanctity, he knows the boudoir by its odor of beauty and the workshop by its odor of toil—all things that come of life, life which is greater than art.

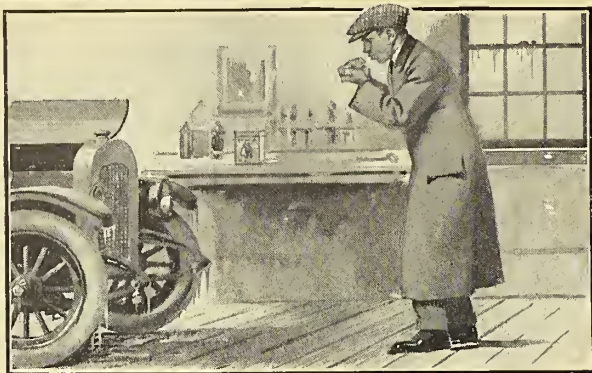




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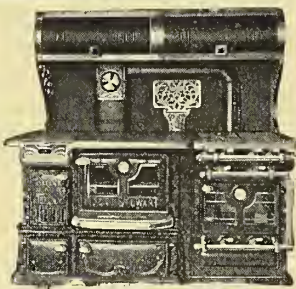
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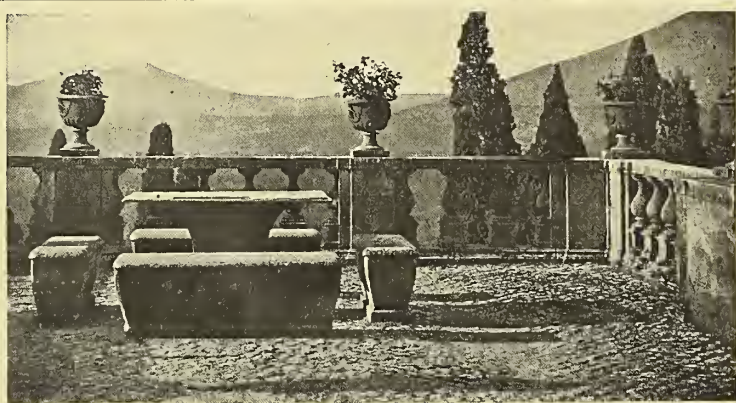
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Finish and Care of Old Furniture

(Continued from page 40)

or whatever has been put on the wood, scrape it thoroughly with a metal or glass scraper. Scrape with the grain of the wood and hold the scraper at an angle of about 45° to 60°, the top inclined forward in the direction of the stroke. Then sandpaper the surface absolutely smooth with fine sandpaper. By applying ammonia at its full strength, remove varnish from all carving, corners or other places that cannot be reached with the scraper. The loosened dead varnish can then be wiped off with a soft woolen rag or piece of cheesecloth. Ammonia, of course, could be used over the whole surface, instead of scraping and sandpapering it, but the fumes are both unpleasant to the worker and apt to darken or stain the wood. Wherever the ammonia stains the wood, the stain should be removed or bleached off by an application of oxalic acid dissolved in hot water. Use about two tablespoonfuls to a pint of hot water. Do not let the oxalic acid solution remain on the wood any longer than is absolutely necessary to remove discoloration, otherwise it will bleach too much.

There is nothing more desirable than a good wax finish, both for beauty and serviceableness. It permits the grain and color of the wood to be seen to full advantage, avoids the vulgar glitter of varnish and is easy to maintain in good condition. To get a satisfactory finish of this sort, observe the following directions: After the wood is thoroughly cleaned and all dust removed, apply linseed oil. Unboiled or raw linseed oil may be used thinned with benzine. The oil by itself is too heavy and thick and has a tendency to become gummy. The benzine gives it the proper consistency and accelerates drying. After the piece has stood for six or eight hours or, better still, for twenty-four hours, wipe off every remaining trace of oil or "sweat" from the surface with a soft woolen rag or piece of cheesecloth. The oil feeds the wood.

Next apply the wax, a little at a time, working it into the surface with a stiff brush. Brush first with the grain and then across it. After the brushing process, apply a very little wax at a time with the woolen rag or cheesecloth and rub it thoroughly, not too hard, but briskly so as to generate a proper friction. It is well to rub first in a circular spot and then with the grain as a final finish. The whole secret of a good wax finish lies in the rubbing and plenty of it, and this is just where the difficulty with the artisans generally comes in. The ordinary workman is none too fond of using "elbow grease," and an abundance of that old fashioned commodity is a *sine qua non* for a wax finish of the proper kind.

The wax may be one of the commercial preparations in the form of a paste made for polishing furniture or floors, or else one may make it according to the following old recipe and keep a supply of it on hand for polishing the furniture from time to time: "Melt a lump of beeswax of sufficient size in a pint of turpentine over a slow fire. If a reddish color is desired, a little alkanet root in a cheesecloth bag may be suspended for a while in the mixture. When cool it should be of a thick creamy consistency." The foregoing method of oiling and waxing may be applied with equal success to mahogany, walnut or any of the other usual cabinet woods except oak. If one is fortunate enough to get a piece of really old oak, great care must be taken in making repairs and supplying any missing or broken bits. Anything

added must be carefully stained to match the rest of the wood. Do not scrape it, for that will destroy its color, but oil it and wax it, as previously directed. The traditional old English practice of "feeding the oak with oil and polishing it with wax" may be relied upon for good results.

Another way of finishing walnut, mahogany and woods other than oak, after the preparatory scraping and sandpapering, is to apply several coats of shellac, rubbing down each successive coat to a smooth dull finish with powdered pumice. Dampen the cheesecloth rag or rubber with water, dip it in the powdered pumice and rub. If the surface is large, the powdered pumice may be dusted over it and sprinkled and then rubbed. Rub first in circular patches and then in longer strokes. Still another method of finishing is the following quoted from Sheraton's own directions: "The general mode of polishing plain cabinet work is . . . with brick-dust and oil, in which case the oil is either plain linseed or stained with alkanet root. If the wood be hard, the oil should be left standing upon it for a week, but if soft, it may be polished in two days. The brick-dust and oil should then be rubbed together, which in a little time will become a putty under the rubbing cloth, in which state it should be kept under the cloth as much as possible, for this kind of putty will infallibly secure a fine polish by continued rubbing; and the polisher should by all means avoid the application of fresh brick-dust, by which the unskilful hand will frequently ruin his work instead of improving it; and to prevent the necessity of supplying himself with fresh brick-dust he ought to lay on a great quantity at first, carefully sifted through a gauze stocking; and he should notice if the oil be too dry on the surface of the work before he begin, for in this case it should be re-oiled, that it may compose a sufficient quantity of the polishing substance, which should never be altered after the polishing is commenced, and which ought to continue till the wood by repeated friction becomes warm, at which time it will finish in a bright polish, and is finally to be cleaned off with the bran of wheaten flour." Whatever merits the shellac finish on the "brick-dust and oil" finish, according to Sheraton's formula, may have, it will be found that the wax finish is the more satisfactory.

To clean or polish furniture, whether finished with shellac or some other polish or wax, go over it with linseed oil, either double boiled or else raw, thinned with benzine, and a soft woolen rag. Apply the oil sparingly. After leaving it for a minute or two, polish with a larger piece of the same sort of rag by brisk, but not hard rubbing. The wood should be polished, not scrubbed. With large pieces of furniture it is best to oil only a small portion at a time, polish it and then go on to another portion. All the oil must either be rubbed in or rubbed off. None of it should be left. Even a very little residuum will soon form a gummy coagulation and spoil the surface. To ensure the removal of every particle of oil, dampen the palm of the hand with alcohol, touch a soft woolen rag that has not had any oil on it to the dampened palm and go quickly over the surface that has just been polished with oil. This should be done with the greatest care and can scarcely be entrusted to a servant, for a little too much alcohol will prove disastrous. This method of cleaning or several repetitions of it often brings back a

(Continued on page 56)

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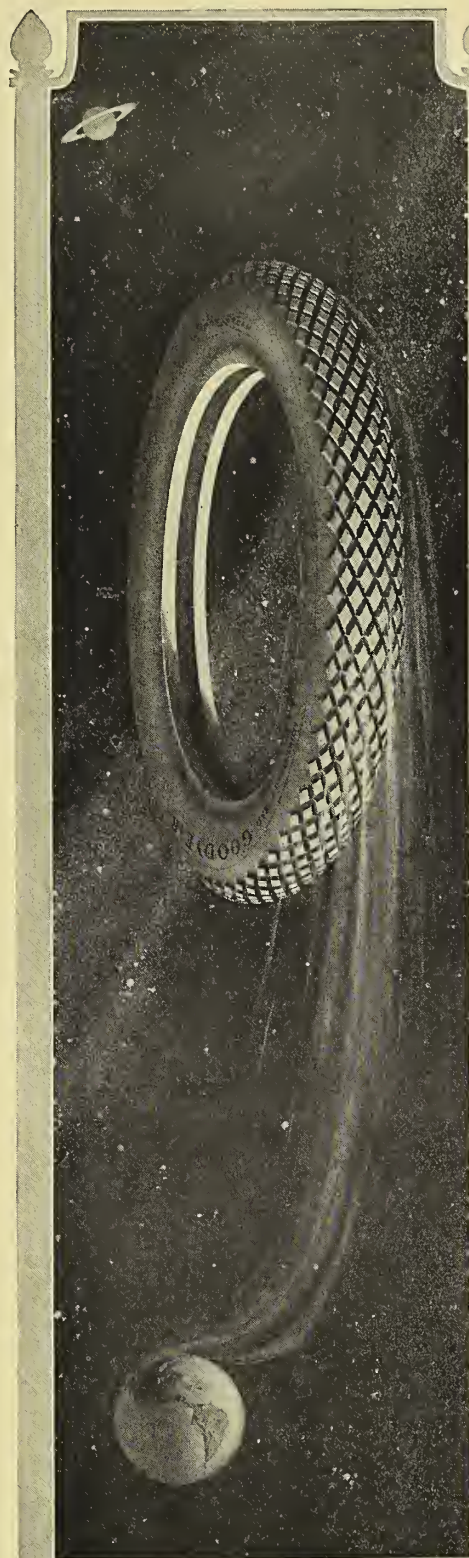
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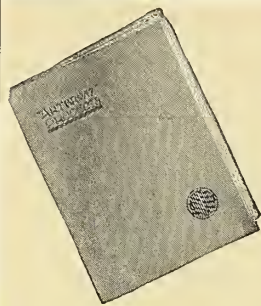
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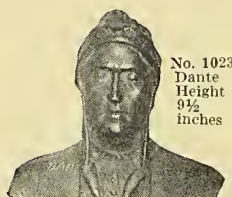


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The Finish and Care of Old Furniture

(Continued from page 54)

piece that has been neglected and seems, at first sight, to require refinishing. Furniture finished with a wax finish should be given a little brisk rubbing with wax and a woolen cloth every week or every two weeks. Systematic weekly or bi-weekly attention of the sorts just noted will keep furniture in perfect condition.

Do not use kerosene on furniture. Some people rub their old furniture every week with a rag moistened with a few drops of kerosene, but it is not to be recommended. The kerosene, it is true, cuts the dirt for the moment, but it also leaves a moisture on which the dust rapidly settles and forms a gum that behazes and obscures the surface. Some of the much vaunted patent furniture polishes are also of questionable efficacy. The simple methods are the best.

Old furniture also needs fresh air. Without it the wood becomes lifeless and loses its lustre. When furniture has been stored away in a dry, un-aired place the mischievous effects of lack of ventilation may easily be seen. Furniture, and especially old furniture, likewise needs some moisture, and it is advisable to keep an open vessel of water in every room during the months when artificial heat is necessary. Evaporation will neutralize the extreme dryness. English and foreign furniture are apt to give trouble until they become acclimated. It is best to let such pieces go for a year or two after they have been brought across the Atlantic and then have them tightened up. Old painted furniture may be freshened up by the cleaning process noted in an earlier paragraph.

Your Hunting Companions

(Continued from page 19)

tons," in which the ticks are large and shaded into the white, as though to paint or dapple the coat in soft blue or orange splotches; and on this background is superimposed the standard solid colors of head, ears and body patches. In general, the black, white and tan ticked is well represented by the famous Gladstone stock, the orange and white by the Whitestone family, and the white, ticked over in orange, by the Mallwyds, one of which won in his class in the Westminster Kennel Show in New York this year. Further than this it is impossible to go into the well-known blood lines of our setters in this country, within the brief limits of this paper. Any pup having one or more of the Gladstones, Danstones, Rodrigues, Whitestones, Lingfields, etc., in his pedigree, has good field blood in him, while the bench show type is represented by the Mallwyds, Bloomfields, etc.

For a long time the pointers in America stood below the setters in popularity. Time was, and not over a decade ago, when but one pointer to ten setters would make a field trial win. Then came Fishel's Frank's great race against Danfield and Count Whitestone II, and from that time to this the pointers have gained steadily in public appreciation until the trials of this year showed a superiority for the pointers of about 6 to 4. The pointer was developed from the hound, in Spain, as early as the Seventeenth Century, and since then has been making of himself a type more and more distinct from the hound, though he still looks something like one. While the setter was developed from the spaniel, giving him his affectionate disposition and fearlessness of water, the pointer retains from his hound forbears a really wonderful nose and a more than human smartness in hunting that is bound to place him ahead of the setter in the long run as a field dog. But, for the present choice of a country gentleman endeavoring to decide between the two breeds, they may be said to be about equal in field qualities, the setter being better for northern shooting, particularly in marsh work, because of his coat, and

the pointer better for the South because his short smooth coat protects him from cockle burrs and enables him to withstand heat better. To my mind the setter is the handsomer and more affectionate and docile dog, while the pointer is smarter, easier to train, and has naturally the better nose. Not that the pointer is devoid of affection for humans; like the hound, the poor animal craves it, and loves a caress as well as any other dog, but he lacks that adoring affection of the setter which causes the latter to follow you around wherever you go when at home, just to be near you.

In general, I should advise, for the rich man who does not particularly like dogs and does not want them around, to buy a brace of fine pointer pups to take South with him on his annual quail shoot, send them to a trainer to be broken, and keep them at the country club or in a kennel in the yard the rest of the time. In selecting a pointer pup, look for such names as Fishel's or Comanche Frank, Hard Cash, Rip Rap, Graphic, Jinge's Lad, etc., in his pedigree (which is in essence the written record of the performance of his ancestors). It is all we know about a pup at first; and a good one is pretty sure to have been fortunate in the selection of his parents. These names represent families, as it were, of dogs descended from winning ancestors, and are the best available guide in picking more like them.

In this brief article there is no space to devote to the training of bird dogs. It is quite an education, but any one can put a pointer or setter pup through his university degree if he will but consult such authorities as Dr. Burette, Hockwalt, Haberlein, Lemmon, Haynes, etc., all of whom have written excellent practical books on dog training. We must, however, hurry on to a brief mention of the hounds, for if there ever was a dog misunderstood by the majority of our city and suburban dwellers, it is that same "Haoun' dawg." It seems to mean nothing to our suburban people that all over the South and central west, in rural districts, the hound is

(Continued to page 58)

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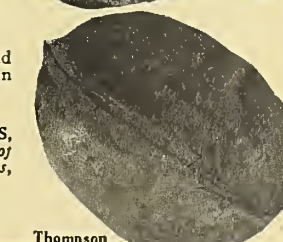
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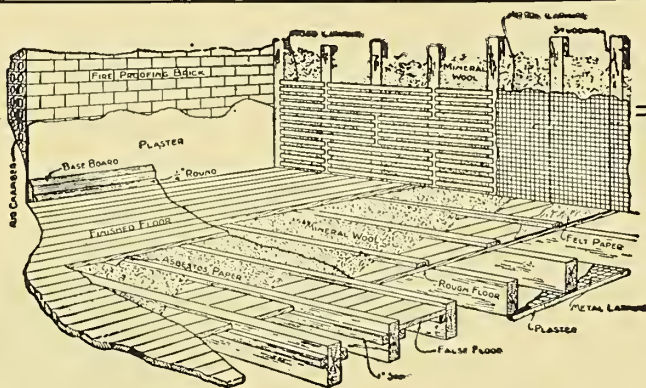
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Your Hunting Companions

(Continued from page 56)

the family pet and utility dog. Not only that the fall would not be autumn without him, for rabbit, coon and varmint hunts, but also that he is watchful, courageous, affectionate, and, in general, possessed of all the characteristics that a good family dog should have. True, he must be tied up in spring and summer to prevent the game warden getting him for clandestine hunts out of season carried on for his own benefit; and, also, he does not make more than a passable house dog because he is so stubbornly intent on stealing anything he can from an unguarded ice box. But he is most inhumanly smart, able to reason out anything or pry open any-

thing not nailed fast; he is persistence itself, not to be discouraged from curling up on your porch chairs with a licking or anything short of sudden death; he bites through any cord and breaks any chain not strong enough to hold a cow—but, in spite of his faults, if your place is well out in the country, do not leave out the useful hound. You cannot beat him as a watch dog; he means to you great days afield in the autumn and if there is a hunt anywhere in the countryside near you, you and your hound are more than welcome; and is an affectionate and dependable companion for your good self and the boys he is your dog.

Lighting the New House and the Old

(Continued from page 22)

ination is generally given little thought, deserves careful study for the reason that portables are not practical in any of these rooms, and, if the lighting outlets are not well planned at the start, it may be found, after the house is in use, that the fixtures do not come in the right place with relation to the location of certain pieces of furniture.

A properly lighted bathroom, for instance, should have an overhead light, preferably of the wholly indirect type, since this not only protects the eyes from the reflection of white tile and mirrors, but because its searching qualities eliminate the possibilities of dark corners where dust and germs might hide.

In addition to this a bathroom should likewise be provided with well shaded bracket lights on either side of a mirror giving the proper direction of light for shaving. This means an overhead and two wall outlets, the latter carefully thought out with relation to the washstand and mirror.

In the pantry the wholly indirect method again serves a particularly useful purpose in showing up the corners, and the same is true of the kitchen, where this practically shadowless light prevents anyone who is working in the room from getting in her own way. In the kitchen the wholly indirect light and plenty of baseboard outlets for portable cooking devices makes the most convenient possible working place. When gas is used, semi-indirect lighting is preferable, because best adapted to this illumination.

In all this discussion of planning for outlets and location of fixtures one important point must not be overlooked, namely, provision for the proper location of switches that control the lights. Every room in the house should be provided with a switch, placed most conveniently, on the right hand side of the entrance door of the room, a little above the height of the door knob. Switch control is indeed one of the important features in the well equipped modern home, for it means not only convenience in turning on and off the lights in a fixture, but with proper installation of switches the entire house may be flooded with light at the touch of a button located near one's bed, or in an upper hall, a provision that is as great a protection as a burglar alarm.

Nor is this matter of switches confined to electricity since switch con-

trol for gas fixtures has been brought to such a state of perfection that it will eventually do away with the necessity for chain pulls.

This whole subject of switches and outlets for electricity or gas is a comparatively recent development of the remarkable progress in the science of wiring a house for the one illuminant or piping it for the other.

As soon as the frame work is up the electrician or gas man is ready for the job. The electrician installs the system of wires that is to provide the household with light and perform any of the services that in this wonderful age we have come to consider a necessity instead of a luxury. Wires are run along the floor level, up the walls, across ceilings and are brought out at the various outlets provided for in the lighting plan. In this way the wiring is not only completely concealed but protected, and, if additional outlets are desired later on, it is a small matter for the electrician to cut an opening in wall, baseboard or ceiling and bring the wiring through without disrupting the entire household.

With gas the same general method is followed, except that in place of wires, the piping is run, protected and concealed under floors, behind baseboards, up walls, across ceilings, coming out through the various outlets provided for it.

It is these modern methods of installing electricity or gas that have made possible the adaptation of an old house to new methods of lighting and the new labor-saving devices.

Special emphasis is laid upon this phase of practical house lighting because the majority of us, unfortunately, are obliged to live in houses not of our own planning. Many a family, wholly converted to the new methods of illumination, feels that it is impossible to have them because perhaps no provision has been made for ceiling outlets; there are no baseboard or floor openings, and in order to enjoy the advantages offered by the new lighting and labor-saving methods it would seem that the entire house must be torn to pieces, involving not only great discomfort but large expense.

As for adapting gas in an old house to modern methods the average person thinks of it as something wholly impossible of achievement. As a matter of fact nothing is further from the truth. It naturally costs a

(Continued on page 60)

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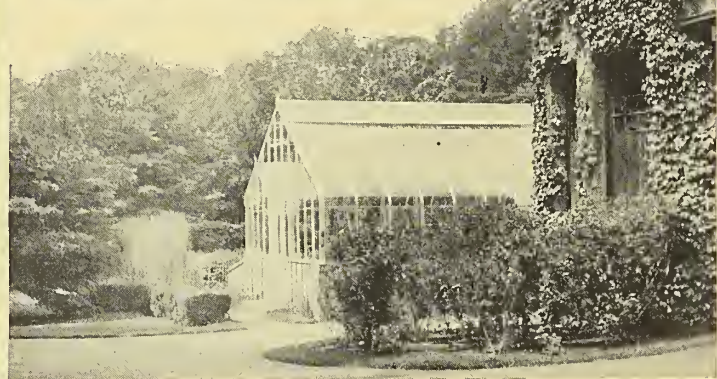
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Lighting the Old House and the New

(Continued from page 58)

little more to adapt an old house to new methods than it does to plan the lighting system for a new dwelling. It is, however, not only possible, but so simple that many times it is hardly necessary to move the furniture during the change. This seems unbelievable, but the writer has personally tried the experiment and knows that it is true.

Some of the most commonly desired changes in an old house are apt to be provision for baseboard and floor outlets since the average already-built house is usually fitted for ceiling and wall fixtures, but has little provision for the attachment of labor-saving devices or portables.

There are, however, old houses that date back to the Colonial period which, when they were modernized and wired for electricity, were not provided with ceiling outlets but were fitted with wall fixtures to carry out the quaint Colonial treatment by means of imitation sconces.

To provide for such changes the science of electrical engineering has invented a process known as "fishing" the wires, which eliminates the necessity of tearing out a wall or floor to get at them.

The electrician has a long, flexible flat steel wire which he calls a "snake." This he cleverly manipulates in and out and up and down through the open spaces between beams in the walls and under floors. Then he uses the "snake" to pull through the wires in their flexible conduits. These wires thus heavily protected are run from one little hole to another connecting all the fixtures, switches and baseboard receptacles to the circuit wires, and wherever one wire is joined to another it is soldered, wrapped with insulation and covered with conduit. This whole process means merely the taking up of a single board in the floor of some room, cutting a neat hole in ceiling, side-wall or baseboard, covering the holes after the wires have been drawn through and connected either by screwing on a switch plate or installing a fixture. So cleverly is this now accomplished that there is little work for the vacuum cleaner after the workman is through.

With gas, while the process is naturally somewhat different because of the fact that piping is used, the same general methods are employed with practically the same results.

Realizing then how simply these desirable changes can be effected, lighting fixtures need no longer be considered as fixtures—lights that are fixed, in contrast to portables—lights that can be moved. Fixtures can now be readily removed and

others substituted or they can be entirely removed and the openings closed and covered without disfiguring the ceiling or wall and at such a very slight cost that it does not pay to "get along" with what you have at the possible expense of your own and your family's eyes and general comfort.

In the interim, however, while one is deciding upon what changes to have made, buying new fixtures and providing for a general revolution in the lighting scheme of the already-built home, there are certain temporary lighting transformations that one can make without expert assistance. These are correcting bad bracket lights, changing a direct to a semi-indirect fixture and otherwise making wrong lighting conditions acceptable until they can be completely corrected by the installation of new methods.

These suggestions apply either to electricity or to gas and have to do largely with the substitution of proper glassware and the addition of certain little temporary sight-saving devices that one can easily adjust. For instance, an overhead pendant fixture can be converted into the semi-indirect method for electricity by first removing the shade and substituting a small bowl of specially designed translucent glassware costing \$1.50. This inexpensive but efficient device merely hooks on to the shade frame, thus concealing the light source from the eyes and throwing it upward against the ceiling. The same bowl is used with gas, substituting for the ordinary inverted mantle a new mantle group especially invented for the semi-indirect method, consisting of a cluster of three small inverted mantles which give efficient light and take up little space.

Similarly, with gas, an upright open flame burner can be easily replaced with new small upright mantle lights, shaded with semi-indirect glassware or silk shades.

Correcting bad bracket lighting with electricity depends upon the purpose for which one wishes to use the light. If the fixture is merely a part of the decorative scheme, the light source, whether for gas or electricity, should be completely concealed from view behind screens of fabric so thick in quality that the fabric is merely luminous and not transparent. If the fixture must serve a practical purpose it may be fitted with shades of semi-indirect glassware, the best for this purpose being tinted a delicate ivory and of a design that flares widely at the top, permitting the ceiling to do part of the work of diffusion.

Conservatories for the Modern House

(Continued from page 47)

9' x 17', with heating apparatus, boiler and fittings all complete, can be had from greenhouse architects for \$500. Without heat it costs \$425.

There are points to consider in greenhouse construction that do not arise when building for other purposes. The glass must be of double thickness and not contain any "burning" pieces that will scorch plants. The frames must be absolutely rigid, to prevent breakage in glass; the materials must be of the best to obviate warping, leaks and draughts, and all the parts must be perfectly fitted together. Unskilled work and care-

lessly selected materials in the making of a greenhouse bring about constant expenses and losses to the owner, so that prudent persons endeavor to economize in other ways than in greenhouse materials, and the same applies to conservatories.

Relief from domestic labor affords women more time than they ever before enjoyed, and many have sought diversion in cultivating plants for pleasure as well as for profit and with an eye to the decorative side of floriculture. Not a few such experimenters among plants have suggested practical decorative improve-

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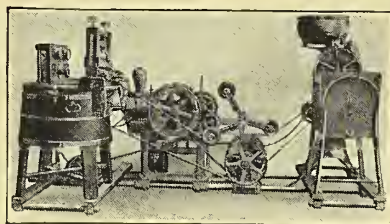


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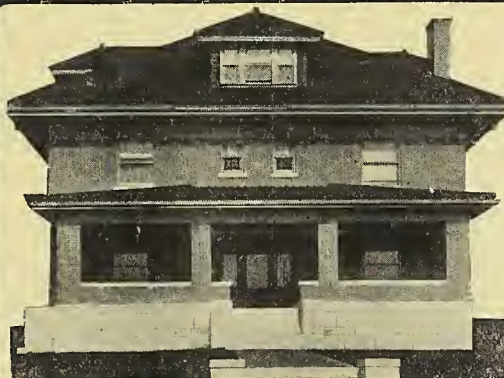
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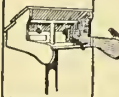
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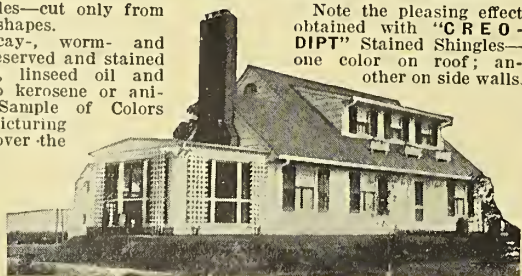
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Insist! Any good Lumber Dealer can supply you.



(Factory in Chicago) for Western Trade

Home of J. R. Corrigan, Manor Park, Lakewood, Ohio Architects, The John Henry Newson Company, Cleveland

STANDARD STAINED SHINGLE CO., 1010 Oliver St., North Tonawanda, N. Y.**Conservatories for the Modern Home**

(Continued from page 60)

ments in domestic greenhouse architecture to builders who have hitherto only considered greenhouses from a commercial standpoint. There are some lovely old-world looking shrines, created in modern cement, where statues may be glimpsed through masses of tropic growth, over-arched by fringes of vines and bright blossoms beneath a roof of glass. And there are picturesque adaptations of stucco and shingle to wall effects and foundations in greenhouses that are welded to dwellings.

Lean-tos, both on the conservatory and practical greenhouse plan, appeal strongly to persons who wish to make the greenhouse part of their residences and minimize the expense of running it. A complete one, nearly 7' long, with one bench, costs \$450. A lean-to with two benches, a central walk and 9' 4" in length, costs \$600. These may, of course, be put up more cheaply if one wants to take risks of freezing or injuring plants, and, when flowers are to be grown for market, perfect conditions should prevail.

It is a common saying among horticulturists that the cost of erecting, heating and caring for a greenhouse and its plants averages 50 cents for every square foot of glass.

Some persons attempt a home-made house with hotbed sash roof and an earth floor, and often have sad results, such as freezing plants and impairing their vigor and the quality of blossoms. In such a case persons must reckon the cost of greenhouse construction upon the following basis:

Lumber, about \$4 per linear foot.

Greenhouse glass, per box of 50 sq. ft., "A" quality, double thick, \$4.85.

Carpentering and labor, \$2.50 to \$4.

Lead pipe, common (not used by best builders), 5c. to 9c. a pound.

Extra good lead pipe, of 1" diameter, about 20c. per ft.

Extra good lead pipe, of 2" diameter, about 30c. a ft.

Cast iron pipe, 3 1/2", 25c. per ft., 9' length.

Galvanized iron piping, 1" size, now, if obtainable, 25c. a ft.

Galvanized iron piping, 2" size, over 25c. a ft.

Two-inch (black) steel pipe, 8c. to 10c. per ft.

Lead pipe usually comes in a long continuous roll, while iron is sold in sections of about 18' in length, and is usually preferred to lead because so easily fitted together.

Where a greenhouse is considered apart from a conservatory, the even-span is considered the best type of house. This has a roof in the form of an inverted V, so as to be exposed as much as possible to sunlight, and its ridgepole is in the center.

It will be found that in addition to all the parts and equipments that belong to a greenhouse are many necessities that increase its cost, such as prepared earth and fertilizer in bins; 4" deep boxes for grown plants, shallow propagating boxes; 1", 3" and 4" pots; trowel, fork, a rose-spray, watering-pots, vessel to wash pots in, lime and sulphur for disinfecting; Bordeaux mixture, to kill insects; boxes, paper, string, knife and scissors for packing; broken flower pots or brick or clinkers to lay in the bottom of pots and boxes; tray for carrying plants and flowers; wire and string for supports.

Where economy is an object one looks out for necessities only.

Persons who intend to do their own building and use hotbed sash for

roofs, can get the sash as follows:

Sash, 3' x 6' ft., glazed, painted and complete, \$3.50; with finished edges, unglazed and unpainted, about \$1.25.

Foundations of any material cost a good deal in the erection of buildings. It is possible to do without a foundation by obtaining a greenhouse frame anchored to cast iron foot pieces that are set in the ground to a depth of 2 1/2' and hold the superstructure immovable. Even the most ignorant amateur realizes that heat, in a greenhouse, must be evenly distributed and maintained at a certain average temperature. This must be regulated by the nature of the house. Roses demand more heat than carnations, and for general plants 60° is a fair average, and all can stand the increase to 70° brought about by hot sunshine. They could not as well stand so high an artificial heat.

No amateur who works among his own flowers is enthusiast enough to get up at all hours of the night and mind the furnace, and this becomes obligatory upon whomsoever would use steam heat. There are, however, some small greenhouse conservatories where profit and perfection are not insisted upon, that manage to exist on radiator heat; part of the system of adjoining living-rooms.

All practical growers of flowers agree that steam heat is neither desirable nor economical except in large ranges of greenhouses, while hot-water systems have been found to provide ideal conditions. Such a system costs one-fourth more in the installation, but it requires little attention, furnishes an equable temperature, and is easily controlled. Pipes for hot water are usually of cast iron with an outside measurement of 4". One big pipe is capable of heating thirty or forty greenhouses.

In small houses and lean-tos, pipes may be connected with the heating system used for the dwelling, but this plan has generally proved a failure because the low temperature in a residence at night makes it impossible to maintain in a glass-roofed house, among plants, a temperature 10° lower than they are given in the daytime, when the sun helps to furnish warmth. On the other hand, if the house is connected by pipes with or built against the residence, a separate boiler may be placed in the cellar of the latter, convenient to the coal bin. The greenhouse or conservatory boiler must be set in a cellar or pit in order to be below the level of the pipes that run beneath plant benches.

Some persons have managed to warm an 18' x 30' house with five or six tons of coal, while others require more, either because the house is more exposed, the boiler different, or the fire-tender wasteful with coal.

Florists have tried twelve substitutes for coal as a fuel and found none as good. One pound of coal will evaporate seven pounds of water at 212° Fahrenheit. Next to coal, crude oil has proved the best fuel. Oil heaters have been successfully operated in small houses for an inside water circulation, when all the products of combustion are carried off by means of a flue.

Coal or gas stoves cannot be used inside a conservatory because both coal gas and illuminating gas are deadly poisons to plants.

A first-class furnace or boiler for a small conservatory-greenhouse costs about \$200. Cheaper ones are not apt to prove satisfactory. The cost of pipes depends upon the number of

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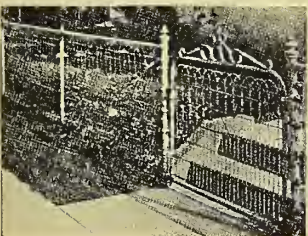
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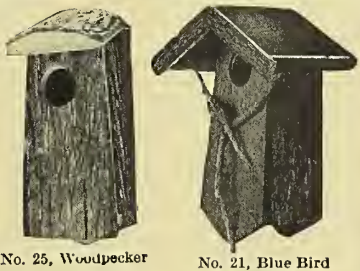
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An attractive room—until the cracks came. Now it is unsightly and the work of repair will be uncertain because the base behind the plaster—

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is made with a mesh that imbeds itself entirely in the plaster before it sets. It is permanent because it is a metal lath.

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Send for Booklet,
"Art and Utility in Decoration,"
and Samples



Bulbs to Plant Now for Holiday Blooming

(Continued from page 15)

hyacinths are the white La Grandesse, L'Innocence, the rose pink Cardinal Wiseman and pale pink Gigante; blue King of the Blues, Grand Maitre, and the King of Yellows. All single hyacinths should be planted but one in a jar. Paper white narcissus are grown exactly the same way as the Roman hyacinths, except that they should be placed deeper in the soil, about 1" below the surface.

Duc Van Thols are generally regarded as the most reliable and satisfactory tulips for Christmas blooming. Many other reliable single tulips do well when forced within doors, but are difficult to bring in bloom by Christmas. Prosperine, a good red; Cottage Maid, a fine pink; Keizerkroon, brilliant, rich, yellow; La Reine, pure white; Prince, a clear yellow; Murillo, a bright pink, are all familiar, well-tried standbys. They should be potted by the third week of October and kept fully three months in the dark. Plant one-half inch below the surface and give them cooler air even than the hyacinths.

Lilies of the valley used to be considered very difficult to grow, but now that fiber is on the market, better success is had with them, for they take kindly to it. Plant in October, placing the bulbs close together, about 1½" below the soil, if soil is used; or let the tip protrude from the fiber, if fiber is used.

Plant daffodils, narcissus and jonquils with the tip of the bulbs just out of the soil. Place as many in a pot as you like, for they will stand crowding. Good varieties of daffodils are Van Sion, Empress and Emperor. A good yellow jonquil is *Jonquilla Campanelli*.

Freesias are not to be recommended for home culture unless they can be given the benefit of a good greenhouse, for they require at least sixteen weeks to develop thoroughly, and must be in the light during the whole time. Six to a dozen corms could go in a pot. They are well worth experimenting with, because they come after most of the other bulbs and radiate an especially delicious fragrance.

Most of these bulbs will grow if stood up among pebbles in shallow pans of water. They must be rooted in the dark, just as though they were in soil. Paper white narcissus makes almost as quick growth as the popular Chinese Lily. The double daffodil Van Sion and most of the crocuses do well in water. Some growers recommend slashing the narcissus bulbs, as the Chinese Lily is generally slashed; that is, about one-half inch deep lengthwise in three or four places, after peeling away the brown outer skin. This gives the new shoot quicker egress into the light and water.

THE COLLECTORS' MART

Brief descriptions of antiques and curios wanted and offered by readers of House & Garden will be inserted in this column, without charge, until further notice. As the service of The Collectors' Mart is intended for private individuals, articles in the possession of dealers will not be offered herein. Photographs for forwarding should be carefully protected and packed flat and should have postage prepaid. The Collectors' Mart cannot undertake to forward communications if postage is omitted. House & Garden accepts no responsibility with any of the wants or offerings submitted or published. All replies to wants and offerings should be enclosed in stamped blank envelopes, bearing the identification numbers in the lower left-hand corners, and enclosed for forwarding in an envelope directed to The Collectors' Mart, House & Garden, 440 Fourth Avenue, New York City.

Offered: A genuine old Willard banjo clock in perfect running order. Also a small Jerome shelf clock with alarm attachment, name pasted inside. 12201

Offered: Antique Circassian walnut bedroom furniture, consisting of five pieces, in excellent condition and floral design. Two antique pearl fans painted on parchment and inlaid with silver. One Chinese vinaigrette in ivory over one hundred years old. 12202

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Offered: Old antique copper kettle; pair of wrought-iron andirons; antique white bedspread; pair of shovel and tongs; white silk shawl or table-cover; inlaid workbox; copper lustre pitcher; glass cup plates; pewter lamps; memorial history of Boston in four volumes. 12204

Offered: A mahogany sofa, 8' long, beautifully carved, upholstered in mohair, and one 5' long. A mahogany sewing-table, a mahogany rocker, a four-post bed, very beautiful hand-woven bedspread, or sampler, 90 years old, in perfect condition and a beauty, and a very old spinning-wheel; chest of drawers, Sheraton. 12205

Offered: All kinds of old Staffordshireware plates, platters, some historic; cups and saucers, tea and coffee pots; mugs, jugs, bowls, etc., in great variety of colors and in fine condition. Also some pewter, glass, and old coverlets at reasonable prices. 12206

Offered: Twenty-two-inch old Sheffield tray, Sheffield candelabra, and candlesticks; mahogany chest, 5-ft. gilt eagle mirror, \$30; mahogany card-table, \$20; inlaid Hep-plewhite tea-table, \$18; pole Maple 4-post bed, \$12. Mahogany French bed, \$10. Cheval mirror, \$40. Old English silver spoons. Pair knife boxes, \$50. Mahogany dressing-table, \$25. Willard screen (bead work panel), \$25. 12207

Offered: Mahogany 4-post bed, \$50; banjo clock, \$35; white lace shawl 150 years old. 12208

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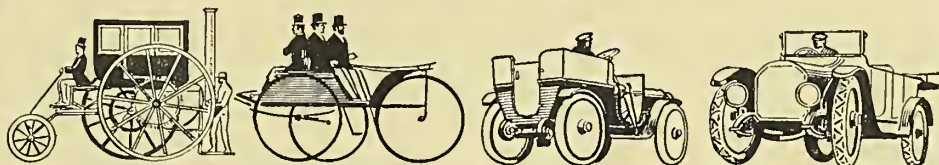
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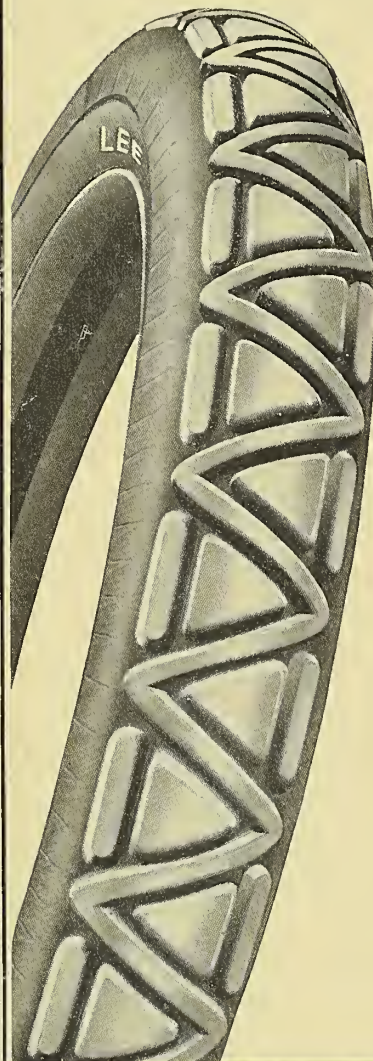


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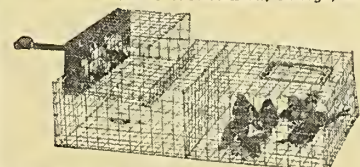
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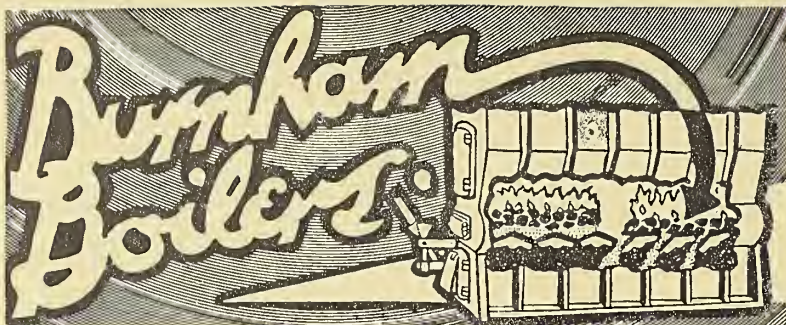
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TOWN & COUNTRY

Established 1846

No. 8 West 40th Street, New York

Oriental Rugs

(Continued from page 25)

lengthening the life of a rug. Keeping rugs clean for sanitary purposes is a point not to be overlooked. Innumerable germs exist in a speck of dirt, and innumerable specks of dirt are to be found on a single nap of a rug. And it is not unusual to get a cupful of dirt from a small rug, which means a hotbed for millions and millions of germs.

Fourth, the rug must be kept dry. Water will rot a rug. This is true of fresh water and doubly true of salt water.

Fifth, the rug must be properly protected against moths. No fear of these pests may be entertained while the rug is in use, whereas careful packing will easily ensure the safety of the rug during summer or any other time when not in use. Moth-proof packing can be done without any greatly objectionable

odors, but can only be done safely when the rug is clean. It will last as long as five years at a time, but precaution requires opening and repacking about once every two years. Most storage warehouses will not hold themselves responsible unless rugs are repacked every year. This, however, is unnecessary.

Sixth, owners must avoid rough handling of rugs. Under this heading must be included unusual strain on the rug during cleaning.

Seventh, necessary repairs on the rug must be attended to immediately. The maxim of "a stitch in time saves nine" is trite but to the point. Remember that rugs are not made of steel and will wear and become reasonably damaged after many years of use. But there is no part in a rug that cannot be re woven perfectly as in the original making.

October Planting to Save Six Months

(Continued from page 30)

the plant where it needs it the most, just at the surface of the soil; and prevents the root growth from starting prematurely in the spring after an early spell of warm weather, with the consequent injury from late spring frosts. Fine dry manure, marsh hay, dry stable litter, leaves, or straw may be used for the winter mulch. A depth of 3" to 5" will usually be sufficient. When putting on the mulch, the soil should be carefully looked over to see that there are no hollows or "pockets" around the base of the plants where water might collect and freeze. Beds and borders should be slightly rounded at the middle so that the rain or melting snow will run off to the edges. Manure or straw will usually stay in place by itself if tramped down lightly when put on; leaves may be held in place with boards or, better still, with a border of 12" chicken wire supported by light stakes and run around the bed or the plants to be mulched.

Of the various classes of plants which may be safely set out in the fall, the hardy perennials are the most important; of these, the most in demand are peonies, irises and phlox. While the roots of peonies are quite large, the crowns, after planting, should be only two to three inches below the surface; they are heavy feeders and the ground can be hardly made too rich for them, but care should be taken that no fresh manure comes in contact with the fleshy roots. While the late perennials will usually not have died down sufficiently to be ready for transplanting or setting out until after the first frost, the earlier things, such as peonies, irises, early flowering phlox, hardy poppies, *Dicentra* (Bleeding Heart),

lily-of-the-valley, primroses, and so forth, can be set out first. Hardy chrysanthemums, fall anemones, late phlox, helianthus, asters, can wait until their foliage has been killed down by hard frost. Of the hardy decorative shrubs practically all kinds can be set out now. It is especially important that varieties blooming early in the spring or early summer should be set out as soon as possible, so, if only part of your shrubbery planting can be done now, leave the fall flowering varieties until spring. Of the decorative trees, either flowering or foliage, both sorts can be safely set in the fall; but those with large, fleshy roots like the tulip tree and the magnolia, or with very thin bark, as the birches and beeches, had better be left for spring planting. Of roses, the rugosas and hardy climbers, and, except in the coldest climates, the hardy perpetuals, may be set in the fall, if careful winter protection is given.

Of the larger fruits, apples and pears may be set now, but cherries, peaches and plums should be left until the spring. A great deal of time can be saved and other advantages obtained, however, by preparing the places for them now and by marking each with a small stake. If this is done, the time required for spring setting will be reduced to a minimum, and a quick, strong growth assured, and the trees set out earlier.

Of the small fruits, raspberries, blackberries, gooseberries and currants may be set to advantage now. Strawberries set now and well mulched will probably live through the winter, but they will fruit no sooner and start no stronger than if set early next spring.

The Collectors' Department of Antiques and Curios

(Continued from page 37)

mission we are enabled to reproduce photographs of it and its contents. The stitchery of the cabinet itself is carried out mainly in silk flosses and some wool worked on irregularly woven tawny white canvas, the material generally in use for *petit-point* work, though the stitch employed in carrying out the pictorial subjects which adorn the sections of this cabinet is that known as long-stitch.

Almost as precious as some of the

jewels which once may have been treasured in this cabinet are the embroidered sachets, jewel-boxes, needle-case, pin-cushion and two bits of bead-work. Next to the long-stitch work of the cabinet itself, the stump-work sachet is perhaps the most important of these pieces. Stump-work consisted of feather-stitching (though all other stitches were also employed) under which padding was placed to form raised surfaces, taking this sug-

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NOTICE to Readers

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AND

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Beginning with this number, "American Homes & Gardens" and "House & Garden" appear as a united publication, under the imprint of Condé Nast & Company, Inc., and under the following title:

HOUSE & GARDEN

(With which is incorporated American Homes and Gardens)

This change will in no wise affect that helpful artistic quality which readers valued in their respective magazines. "The Collectors' Department," "The Collectors' Mart" and those other features which have proved of service to thousands of subscribers to "American Homes and Gardens," will find a

place in the new combination of "House and Garden" and "American Homes and Gardens." Nor will the transfer affect our subscribers: those who are now on the lists of "American Homes and Gardens" will, beginning with this number, receive the combined magazine until their subscriptions shall have expired.

The Paris Openings NUMBER OF VOGUE

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That before you spend a penny on your new clothes, before you even plan your wardrobe, you consult its great Autumn and Winter Fashion Numbers. During the very months when these numbers are appearing you will be spending hundreds of dollars for suits, gowns, hats, etc.



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Or, if more convenient, send coupon without money and your subscription will then start with the Paris Openings Number and continue throughout the next eleven numbers, twelve numbers in all.

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The best one hundred model hats Paris has produced for the Autumn of 1915

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The complete story of the Paris openings—the successful creations of each couturier which taken collectively establish the mode

Autumn Patterns Oct. 15

Working plans for your entire winter wardrobe—the newest models adapted to pattern form

Winter Fashions Nov. 1

Showing the mode in its Winter culmination—charming models smart couturiers evolve for their private clientele

Vanity Number Nov. 15

Those graceful little touches that make the smart woman smart, where to get them and how to use them

Christmas Gifts Dec. 1

Vogue's solution of the Christmas gift problem. A new idea

Christmas Number Dec. 15

More gifts and practical ideas for holiday entertaining

Lingerie Number Jan. 1

Fine linen for personal use and for the household

Motor and Southern Jan. 15

The new fashions in motor cars and the new wardrobe for the southern season

Forecast of Spring Fashions Feb. 1

Earliest authentic news of Spring styles. Fully illustrated

Spring Millinery Feb. 15

Hats, bonnets and toques from the famous milliners of Paris

Spring Patterns Mar. 1

Working models for your Spring and Summer wardrobe

Paris Spring Openings Mar. 15

The Spring exhibitions of the leading couturiers of Paris

The Collectors' Department of Antiques and Curios

(Continued from page 66)

gestion, perhaps, from the ancient Opus anglicanum. These elevations, or "stumps," as they were called, were of cloth, of hair, of wool and sometimes of wood, paper and parchment. In fact their materials were various. These stumps were glued, or basted on a ground of (generally) white satin, and the stitching was then executed to cover the stumping.

Quaint in conceit, and crude enough in design are these stitched emblems in this stump-work sachet, so industriously worked by the fair hand of the young Lady Mary. The twice-repeated caterpillar in the design was an emblem of the Stuart dynasty, nor are the other emblems without intended significance. The eyes of the birds, animals and insects are marked by seed pearls, a practice of even earlier date in England as one finds from the inventory of St. James House, 1549, wherein is mentioned a picture "of needlework, partly garnished with seed pearl." Designs for emblems, such as those worked by Lady Mary, were derived from various books of embroidery patterns issued during the period, works rarely met with now-a-days, as few copies appear to have survived. Such an one was that published about 1632, entitled 'Certaine Patternes of Cut-Workes Newly Invented,' and John Taylor's 'The Needles Excellency. A New Booke Wherein Are Divers Admirable Workes Wrought With the Needle. Newly Invented and Cut In Copper for the Pleasure and Profit of the Industrious. Printed for James Boller and Are To Be Sold at The Signe of The Marigold in Paules Church-yard.' Eleven editions of this were issued before 1640, though the twelfth only is to be found in the collection of the British Museum, so rare has the work become.

The second sachet embroidered by Lady Mary is that stitched in rainbow-hued silks, shown in the center of the top row of the group of objects illustrated. To the left of it is an exquisite little pin-cushion worked in knotted stitches of green, yellow and red silks on a canvas ground. Silver threads are also effectively introduced and an edging of silver lace surrounds the cushion. To the right of the sachet is illustrated Lady Mary's needle-case, made of pieces of her court dresses, wonderful bits of silk, gold and silver brocades. While this is not an example of embroidery, it is yet an interesting reminder of the fact that many embroidery patterns were copied from the designs of the richly brocaded silks of the period.

The two specimens of bead work illustrated in the group exhibit characteristics common to examples of the period. Such bead work was contemporary with stump-work. Of this bead embroidery Huish makes the following observation: "The actual stitchery in the old embroideries that are worked entirely, or almost entirely, in beads, is of an extremely simple description. In the majority of pieces the work is applied as in the case of the stump embroideries, the beads being threaded and sewn down on the framed linen, either flatly or over padding. In the less elaborate class of embroideries, however, the beads are sewn directly on the satin ground; but when this plan has been adopted, the design is rarely padded at all, although small portions of it, such as cravats, girdle-tassels, and garter-knots, are found to be detached from the rest of the work. This is for the most part executed with long strings of threaded beads, crushed down in close-set rows."

What Every Kitchen Needs

(Continued from page 36)

electrical outlets may be provided in the structure of the building. In planning the location and in determining upon the size of the refrigerator to be used, it is wise to select a stock size, as this will save 60 to 80 per cent. over the cost of having a special size or shape. The actual refrigerator to be installed must be selected before the structure of the house goes ahead, as it will be impossible properly to locate the drain, water outlet, electric outlet, or, in fact, the alcove itself for the refrigerator, until the exact size of the refrigerator and the location of the outlets in it are known.

If the refrigerator with the glass doors is selected, it must be remembered that such doors decrease the efficiency of the refrigeration, as glass is not a good insulating material. On the whole it seems that glass doors are undesirable, as their purpose is often frustrated by the condensation of moisture on the glass; the loss in refrigeration and extra work necessitated in keeping them clean more than discount the possible convenience resulting from their installation.

Since we are planning to have ample storage in the kitchen itself for the daily necessities, and provision has been made for the use of the refrigerator through the entire year, and any quantities of supplies in the nature of canned goods, fruits and vegetables will be stored in the cold room of the basement, a cold pantry will not be necessary. The elimina-

tion of this pantry not only saves in the work of maintenance, but in the original cost, and is therefore one of the important factors in our scheme of simplification. A small closet, which will not require daylight, may well be provided for the storage of those heavier utensils not frequently used, such as the ice-cream freezer, deep fat kettle, preserving kettles and other bulky things.

Among the various cupboards one must be provided for the care of brooms, scrub buckets and other cleaning materials. If it is necessary to keep the ironing board, clothes rack, etc., in the kitchen, a cupboard should be provided for them. An extra table, or folding shelf which may be turned down on the wall when not in use, is a great convenience at times of special work, as in the fruit canning season, or when serving a large dinner. Patent brackets are now made for this purpose.

In homes where there is not always someone in attendance at the rear of the house, a very desirable convenience is a cupboard opening into both the kitchen and the rear entry, for the delivery of groceries and supplies. The inner doors may be locked, and although the outer doors are not locked, they will prove a great protection to the goods delivered into the cupboard, from the molestation of tramps, cats or dogs, as well as protection from dirt and freezing.

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H.G. 10

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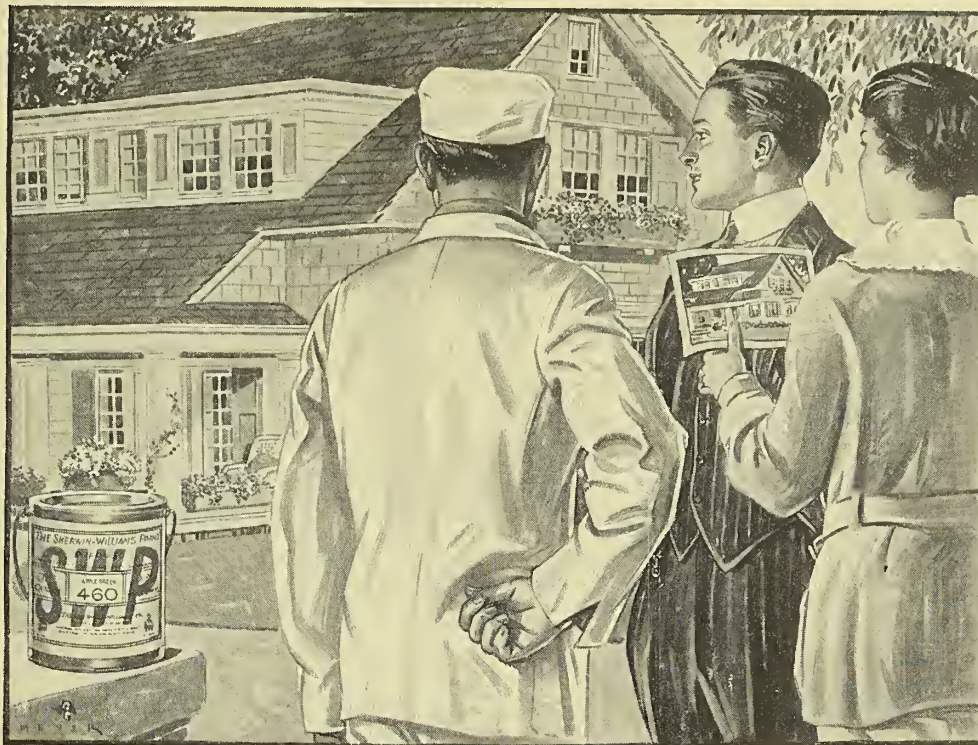
Deal with the man who is not afraid of the light. Buy the goods that bear trade-marks and are advertised nationally because these are the goods that it is safest and most economical to buy—safest because **you know who is responsible** for them, most economical because there is a **lower selling cost** included in the price of nationally advertised goods.

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House & Garden

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The Countryside Magazine

The publishers announce for October the following items of special interest to women:

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2. With the October issue Miss Edith Brownell, recently editor of the Women's Section of *The New York Sunday Press*, joins our staff as contributing editor.

3. In the October issue, which is our "Inside the House Number," appears just the sort of interesting up-to-date information regarding furnishing, decorations, new things in curtains, etc. etc., that every woman likes to know about.

In order that the readers of *House & Garden* may have an opportunity of getting acquainted with THE COUNTRYSIDE MAGAZINE, we are making them the following half-price trial offer:

If you will send us fifty cents, we will enter your name to receive the October, November and December issues of the Magazine, and also send you a copy of "Making a Flower Garden." This little hand-book is bound in flexible board, of a size to just slip inside the pocket — contains everything needful on the subject, and sells for twenty-five cents.

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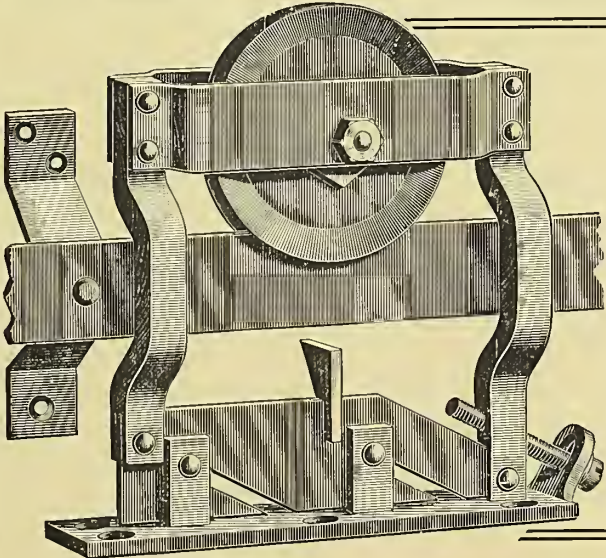
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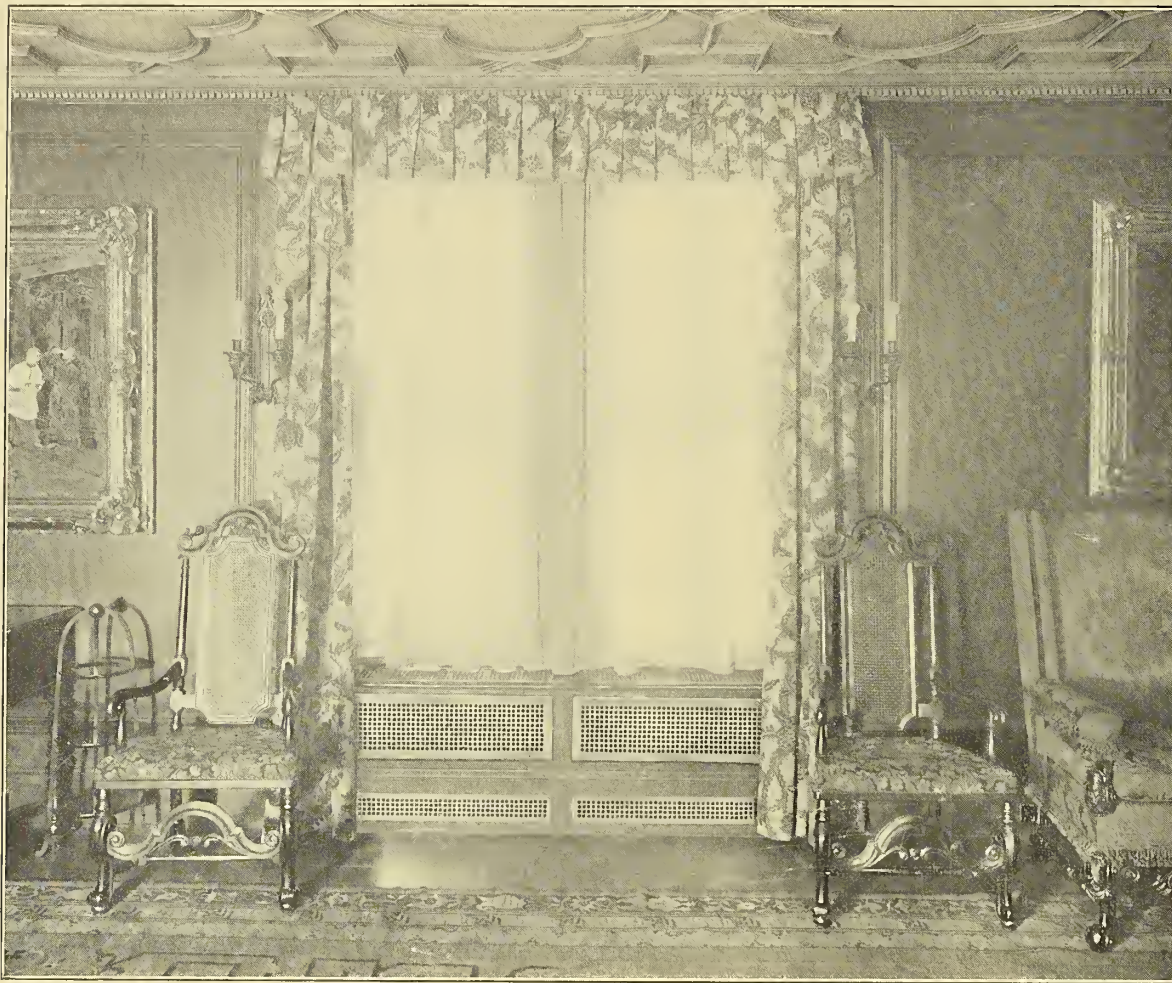


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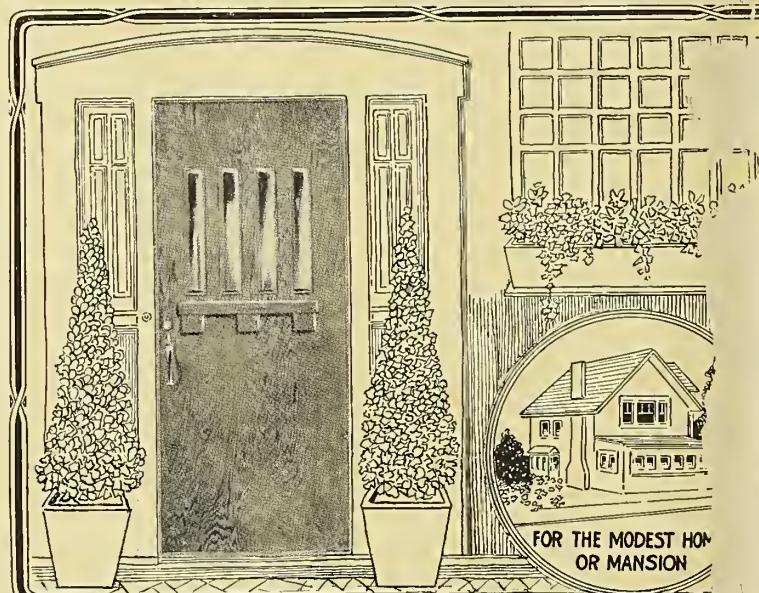
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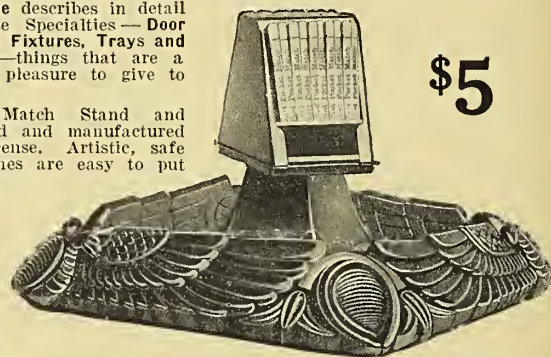
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Residence of Clayton S. Cooper (Author)

Allies

(Continued from page 62)

his enraged and tortured antagonist. The undershot teeth closed like a vise, and the smashed in face, the "lay back," as it is termed, enabled the dog to breathe. The whole business demanded courage and determination, and "bulldog tenacity" has become a byword.

The bull baiters only faintly resembled the modern dogs. They were lighter in build, higher on the leg, and more active. Their shoulders were loose; their chests were broad; their jaws were undershot; their noses did lay back—but all these points were only tendencies toward the perfected exaggerations displayed to-day. The modern show specimens would, in fact, fare as badly in the bull ring as their ancestors would in the show ring, for, though they have courage and tenacity, they lack the activity and their jaws are too excessively undershot to enable them to take a lasting grip.

In the development of the fancy points, the glory of the modern dog, there has sprung up a unique doggy cult. Bulldog devotees talk a jargon all but unintelligible to their fellow fanciers. A bulldog's lips are "chops," "fews," or "cushions." His ears must be "rose ears," that is, they must be folded backward and outward. His shoulders, though loose, must never be "out-at-elbows." His back, which curves over his hindquarters, is called a "roach back," and a "three-quarter screw tail" is the best one for him to wag, though a "kink tail" is not severely condemned, and a stubby, twisted "button tail" is better than a long, straight "pump handle tail."

"Once a bulldog man always a bulldog man." Worship of the dog is the common property of all good bulldog men. To them he is a work of art, a thing of esthetic joy, like a sunset or a poem, and I admire and respect their fine feelings toward their splendid monsters. Nor is this rare joy the exclusive property of a few choice souls. The great individualist among dogs, and such the bulldog surely is, wins friends among the peers and the paupers. Such very different Americans as the late George Gould, Colonel John H. Thayer, Thomas W. Lawson, Richard Croker, John Matthews and R. L. McCreery, of New York; Tyler Morse, of Boston, and Joseph B. Vandergrift, of Pittsburgh, have worshipped at his American shrine, and in England I have seen a peeress and the owner of a third-rate public house showing in a

class judged by a leading tradesman of a Midland city.

Over the origin of the French bulldog much good ink has been spilled. French authorities, the Prince de Wagram, MM. de Corre and Boutrou, claim a strictly French origin, pointing to the heavy, mastiff-like *douges de Bordeaux* (probably related to the Spanish bull baiting dogs) as the ancestor. They admit that in recent years the breed has been crossed with English importations, but it was, they affirm, originally French. Lady Lewis, Messrs. W. J. Stubbs, and Frederick W. Cousins, the English experts, believe the breed is an offshoot of English stock. Nottingham was always a great bulldog town, and sixty odd years ago Nottingham lacemakers emigrated in great numbers to Normandy. They took their bulldogs with them; hence the French bulldog. As in the thick of this debate Herbert Crompton said, "Strange that such a difference should be 'twixt Tweedledum and Tweedledee!"

Americans have been quite content to take the little Frenchman at his own worth without bothering a great deal whether he was French-English or English-French in his origin. Ten years ago Mr. Frank Sternberg summed up this feeling when he said to me, "What difference does it make where he came from or how, he is here, and he is here to stay." And the vivacious little chap has not only stayed, he has won his way to an important place on the benches. Smart and quaint are favorite adjectives in describing a good French bull, and these qualities have made him a fashionable dog, while his own charming personality and gay spirits enable him to keep his place among the favorites.

There is never a question as to which of the two bulldogs is the better. Both dogs are only best in their own sphere. They share a family failing in that they are both terrible snorers, and, if there is generous quantity in the English snore, there is rare quality in the French. Their excellencies, however, are individual, and which set of virtues appeals to you depends more upon you than the dogs. If you want a grand character, a dog as ugly as a Chinese idol and strong as a pony, yet a dog of the highest courage and fidelity, then you want the English dog. If, however, you want a lively four-footed playfellow, a stylish dog

(Continued on page 4)

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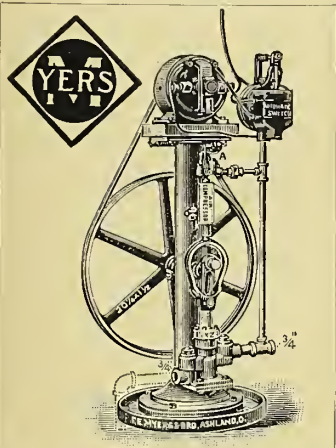
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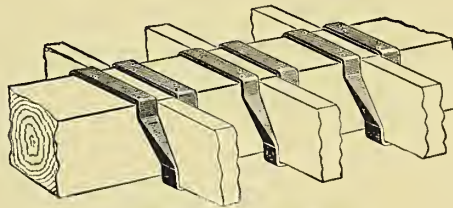
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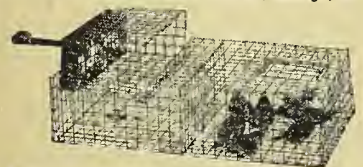
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Some Things to Think of

Few people would conscientiously assert that a dog is made of cast iron and is invulnerable to all injury, but a good many act as if this were their belief. Unintentionally, perhaps, but none the less perilously for the dog, they subject him to various and sundry risks which a moment's reflection would show to be far too serious to be run.

A dog learns the import of any particular danger principally by experience. He does not reason to the extent of gauging the speed of the swiftly approaching motor nor of realizing what the car will do to him until too late. He will stand on the pavement ecstatically yapping at a fence-top cat while a load of bricks spilled from the roof above is descending upon his thoughtless head. Such dangers are beyond his ken, unless he has miraculously escaped from them in the past. The wise owner, then, will keep a constantly watchful eye open for those risks which only his superior intelligence can avert. He will never nag the dog with useless warnings, but in case of necessity he will be ready with the word or act which will swing the balance to the safety side.

The dog has his physical as well as his mental limitations. In playing with him, never grab him by one leg and pull it sidewise away from the body; it isn't jointed to work that way, and a moment's forgetfulness of this fact may result in serious injury. Again, don't put a dog through his tricks on a bare, polished floor; his feet gain but a poor grip on such a surface, and he is apt to fall and suffer some badly wrenched muscles.

Proper thought for the dog's feet is too often lacking. In the case of hunting dogs a long period of hardening is needed gradually to thicken and toughen the foot pads in preparation for the shooting season. But many a non-hunting dog, with pads unaccustomed to continued rough work, is thoughtlessly given a long run over hard roads that wear down his feet until he goes dead lame and is laid up for a week. Sometimes, too, the pads are not examined after a tramp afield. On such an occasion they should always be searched for thorns, cuts, etc., for these the dog may not be able to take care of himself. Burrs in his coat, caked mud, split toe-nails—these come under the general head of unmitigated nuisances, and the best way to eradicate them is to do it yourself.

In handling puppies, it must be remembered that their bones, joints and muscles are relatively soft. Few dogs should be required to "beg" or "dance" until they are ten months or so old, for at an earlier age it is unwise to subject them to the unnatural physical strain which these tricks demand. In teaching "lie down," too, with one hand pressing on the pup's loins, care must be taken not to employ too much force lest the hips or back be strained.

These are but a few of the things to think of in the everyday relations between master and dog. They, and other similar ones, may be summed up in a few words of advice; remember that a dog's foresight is limited, and that often you must do his thinking for him.

R. S. LEMMON.

Allies

(Continued from page 2)

of the world, quick and clever, but withal devoted and true, the dog for you is the French dog.

Good bull puppies command fancy prices. Hardy enough, once over the ills of puppyhood, they are the most trying and disappointing youngsters to raise. Fancy points do not appear on all the babies, and distemper plays havoc with such short faced patients, and, of course, the good pups, the ones with the shortest faces, are most apt to die young.

THE IMPORTANT POINTS

If you are picking out an English puppy, hunt for that sturdy little chap with heavily boned legs, a cobby body, a large flat skull with small ears, a short foreface, and well turned-up underjaw. Remember that while length from eye to ear is greatly to be desired, still a long skull often means a long foreface, and a long foreface means a common-looking bulldog. Among the French puppies, again find that

chunky, little chap—not the giant nor yet the runt of the litter. He should have plenty of underjaw, or he may grow into what is slurringly called a "frog-faced dog," all eyes and skull. He should not, however, be much undershot, for then his front teeth may show or his tongue may hang out of the corner of his mouth. If his skull is about square (as long as it is wide) with ears placed on the rear corners, and if his eyes while large are not bulging "pop-eyes," and if his nose is short and broad, then you can reasonably expect him to have, when grown, the true, attractive French type. Color does not count for so much in the English variety, though most people prefer a dark brindle or a white with brindle markings; but in the French breed dark brindle, with possibly a dab of white on his breast, is the orthodox coloring. A white Frenchie with brindle spots is ground for suspicion of English blood.

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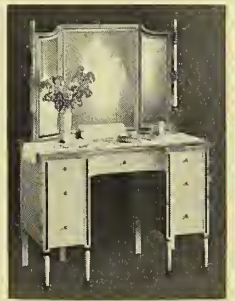
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November Poultry Work

Feed regularly and liberally. Keep oyster shells before the fowls. Never let the hens lack for drinking water.

Scatter whole and cracked grain in the litter.

Do not overlook the need of green food in abundance.

Feed corn more freely than in summer, but avoid new corn.

If the pullets are slow in laying, give them a little green bone.

Be sure that the house is dry and that there are no draughts or leaks.

An earth floor should have a covering of fresh sand several inches deep.

Let the depth of litter vary with the breed; 5" or 6" is enough for Leghorns.

This is the month to sell the turkeys, if there be a surplus of these birds in the poultry yards.

Incubators are often started this month in sections where the roaster industry has become established.

Do not shut the windows, even if the thermometer drops well below freezing. The hens will not suffer from the cold.

It is well to gather the eggs several times a day when freezing weather prevails. This is especially important if the eggs are to be incubated.

The hens keep union hours at this time of year. When the days are short they spend much more time on the perches than off, and for that reason must be kept busy as long as daylight lasts. It is an axiom that the busy hen is the laying hen, and the way to keep the flock busy is to feed the whole and cracked grain—the scratch feed, as it is called—in a deep litter. This litter may consist of straw, shredded corn stalks, hay, leaves or peat. Peat is not easy to obtain in most places. Leaves are cheap, but not lasting. Straw and hay are expensive. Corn is easily grown, and when it can be shredded is excellent. Amateurs with small houses probably will be wise in buying a commercial litter. In any event, let the litter be at least 5" deep. If large breeds are kept, it may well be deeper.

All litter is certain to become packed rather hard after a few weeks, and then the grain will remain on top where the hens can pick it up with as little effort as though it were on the ground. The experienced poultryman soon notices this condition, and stirs the litter thoroughly with a barn fork. Then the grain disappears from view, and the fowls are forced to work energetically in order to obtain it. A little hemp seed thrown into the litter occasionally will induce the birds to work with an extra degree of enthusiasm.

More corn may be fed than in warm weather. In fact, the evening meal may consist of corn alone, and it is an excellent plan to throw a small amount of whole corn in a trough or on top of the litter just before the hens go to roost. Then they will be sure to retire with their crops as full as they can be, which is important when fourteen hours or more are to elapse before the birds eat again. No more should be given, however, than will be entirely cleaned up. If the flock is a small one, it is worth while heating the corn on very cold days. Parching makes new corn safe.

Well-developed pullets which still decline to do their duty by the egg basket will need a little prodding. Practical poultry keepers have found that cut green bone in small quantities is a splendid stimulant to egg production. Yet it must be fed sparingly and must be fresh—an ounce to a hen three times a week will be sufficient. A crumbly mash may be fed, too, until laying is established.

Green rations are more important than many poultrymen realize. Hens

will live and lay without green food, but it helps to keep them in condition, acts as an appetizer, no doubt, and supplies minerals that they need, as well as bulk. Cabbages, mangels, sugar beets and similar crops are excellent, and can be spiked to a plank to avoid waste. The mangels and beets are best split in half in order that the soft interior may be reached. In former days, poultry keepers considered it a fine plan to hang the cabbages from the end of a string just above the heads of the fowls, tantalizing the birds into jumping up and snatching a bite. Frequent ruptures that resulted from this unusual exertion proved that the plan was bad, although it is still practiced by some amateurs.

Beet pulp, which may be obtained from many grain dealers, makes a fairly satisfactory green ration when it has been soaked in hot water. The water and the steam make it swell and cause it to give off an odor which is decidedly savory. If the hens do not eat it readily at first, a little bran and some beef scrap may be added. This combination will usually tempt them.

Of late years sprouted oats have come into high favor and have considerable value as a green ration, although they are likely to cost more than the vegetables. Many amateurs find that they can sprout the oats easily in their furnace cellars. Others make use of patented sprouting boxes or racks, of which several kinds are on the market, some of them being fitted with kerosene lamps which hasten the sprouting process.

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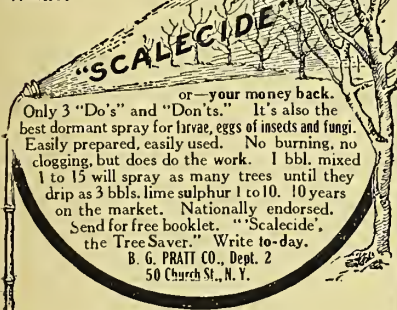
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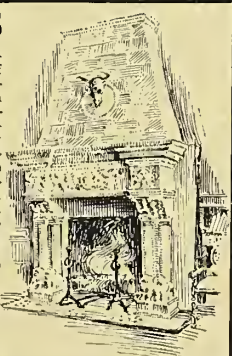
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What the English Christmas Annuals are to English homes, the Christmas number of House & Garden is to American homes. Every page will radiate Christmas atmosphere and the more practical side of Christmas—the Christmas giving.

Out of twenty-one articles, in addition to the usual service departments, here are a few of the more important—

First—a story by Mary Raymond Shipman Andrews called "The Song." Also a poem by Joyce Kilmer called, "Gates and Doors."

For those who are planning Christmas giving of a different sort, HOUSE & GARDEN will supply eight full pages of suggestions.

Batik Hangings—the wonderful masterpieces of Javanese native artists are featured in an article by Bartram Hartman.

The architect will find particularly interesting three houses by Lewis C. Albro and Davis, McGrath & Keissling. These cover a variety of style, cost and material.

Two articles on Interior Decorations—Decoration on the Stage by B. Russell Herts and Decoration of the Billiard Room, will give more than one new suggestion.

An article on "Toy Dogs" and one entitled, "Free Lunch for Birds," will please the lover of animals.

As noted above, this is but a handful of what the Christmas Gift number of House & Garden has in store for you. All the service departments which have been so valuable to the readers of House & Garden and American Homes & Gardens are given full space in this number. Those who love the art and design of the former times will find particularly to their taste the Collectors' Mart, which will be at its best in this number.

House & Garden will be on sale November 20th. Ensure yourself against missing this valuable number by making arrangements with your dealer or ordering direct from the publisher.

House & Garden

RICHARDSON WRIGHT, Editor

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NEW YORK

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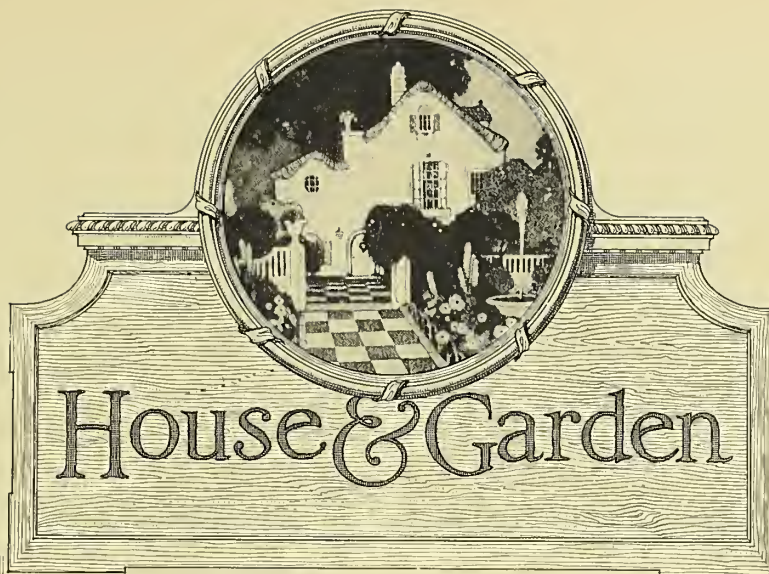
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NOVEMBER
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THINGS YOU OUGHT TO KNOW

¶ Readers of HOUSE & GARDEN have at their command a staff of competent architects, landscape gardeners, practical farmers, kennel experts, poultry raisers, interior decorators, antique and curio experts and shoppers of whose services they can readily avail themselves. Questions in any of these departments and in any phase of house building, house furnishing and gardening, will receive prompt replies. State your problems clearly. In landscape gardening questions send sketch map of your grounds. Landscape gardening questions requiring a drawn map and a planting table will hereafter be charged \$10, payable in advance.

¶ Addresses of where to purchase any article will be sent by mail without charge, and as promptly as possible. The HOUSE & GARDEN Shopping Service will purchase any article shown on these pages.

¶ The Editor is always pleased to examine any material that may be submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession, although all reasonable care will be taken. Full postage should always be enclosed for the return of unavailable manuscripts.

¶ The address of subscribers can be changed as often as desired. In ordering a change,

please give both the new address and the name and address, exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

THE SPECIAL ISSUES

¶ "Every Issue a Special Issue" will be the editorial slogan for 1916. In this manner we can concentrate our forces to your greater advantage. And each issue will be better than the one preceding it, just as November is different and better than the October. The subjects you are most interested in may be "somewhere" in 1916—the censor suppresses the place—but every number will be of special interest to you. They line up as follows: *January*—Annual Building Number; *February*—Garden Planning Number; *March*—Spring Gardening Guide; *April*—Spring Building Number; *May*—Summer Furnishing Number; *June*—Garden Furnishing Number; *July*—Small House Number; *August*—Motor Number; *September*—Autumn Furnishing Number; *October*—Fall Planting Guide; *November*—House Planning Number; *December*—Christmas Gift Number.

FOR DECEMBER

¶ Once a year HOUSE & GARDEN makes space for fiction and next month that space will

be filled by Mary Raymond Shipman Andrews. If you have read "The Perfect Tribute" you can judge what is in store for you. We also give way to poetry—not a concession, but a glorification. Joyce Kilmer, who said that he never saw a poem lovelier than a tree, will be represented. Following that is an English house in an American setting, by Davis, McGrath & Kiessling. Bart-ram Hartman contributes an article on batik hangings and B. Russell Herts writes of how interior decoration is being used on the modern stage. There are eight pages of suggestions for Christmas gifts and one of small bronzes. A short article tells how to use copper and brass effectively and another gives directions for the decoration of the billiard room. Williams Haynes, the liveliest doggy man writing to-day, makes you smash the tenth commandment every time you see your neighbor's toy dog. In addition, F. F. Rockwell writes of orcharding and Leonard Bastin of keeping cut flowers fresh.

¶ This is only the bare skeleton. Look for it in the full flesh on November 20th.

¶ Incidentally, HOUSE & GARDEN used to devote only 36 pages to its articles; it now uses up 44. As against 75 illustrations of last year we are now presenting twice as many. And that's only the beginning!

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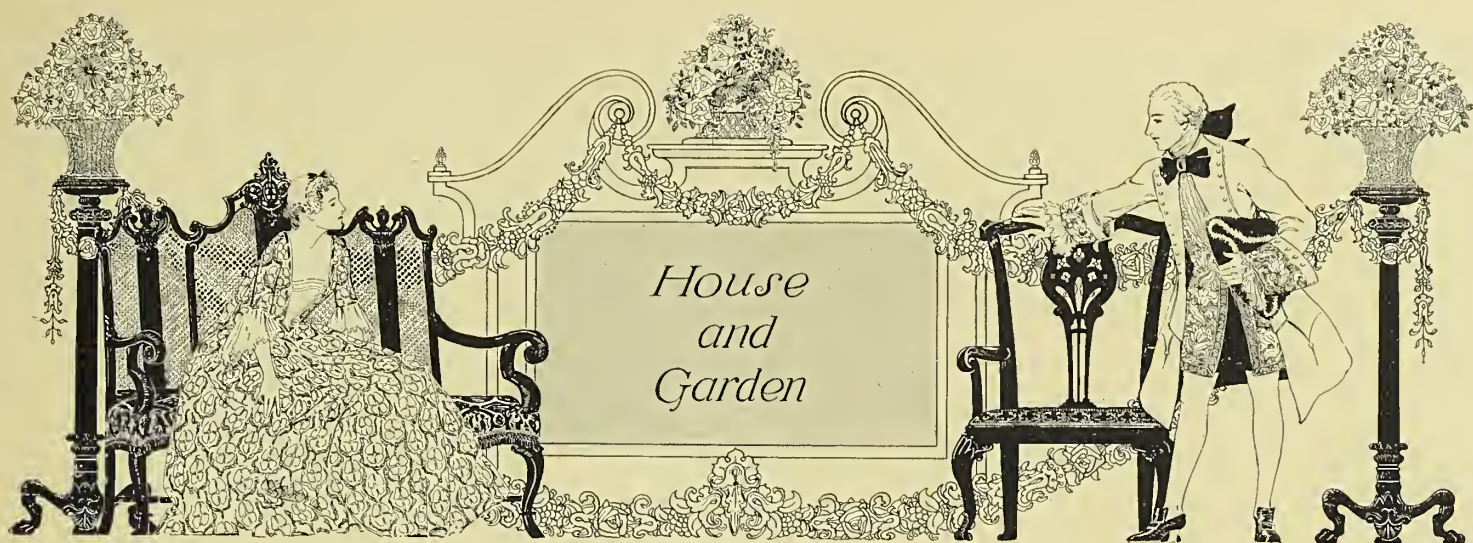
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E. WALLACE BRAINARD
Advertising Manager
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A Corner of the Library in His Own House
in Lime Street, Boston, Massachusetts

Richard Arnold Fisher, architect



PERIOD STYLES IN THE MODERN ROOM

A Study of Line, Form, Color and Texture in Decoration—What Constitutes a Period Room—The Purpose of Curves—General Rules to Follow in Mixing Periods

WILLIAM M. ODOM

Director, Department of Interior Architecture and Decoration. The New York School of Fine and Applied Art.

THE various epochs of decorative art that have been termed the periods, each has decorative qualities that are great forces in the composition of the modern room. These forces are represented to the student of design in line, form, color and texture, and these design qualities which historic period furniture and decoration embody the student must seek to understand and use with appreciation. They must be seen as active forces. Every design is composed of these elements or forces, and they should be used in proportion as they are required to express the dominating idea of the composition.

Aside from the psychological and historical expression of the political, religious and social customs of the times, these period designs possess the purely artistic and esthetic values that are often overlooked, we being too strongly prejudiced by the association of the object with either the congenial or unresponsive social or religious idea.

The greatest work done in interior decoration to-day is not the copying of historical rooms, but the using and combining of the styles of the past to express the function and personality of the modern room. A strictly copied historic room is at its best an artificial and lifeless result, losing all that vitality and individuality which is the very essential of creative art.

THE ITALIAN ROOM

The perfect Italian room may be the most completely esthetic room, especially the Quattro Centro, but a purely Italian room would be very insincere and artificial in many environments and as a room expressive of a certain personality. However, an Italian note of this period, if its technical and esthetic values are understood, may do much to bring great dignity and charm to

many rooms that have no claim whatever to a period design.

Some modern decorators and cabinet makers, like some fanatical architects, have been dominated by the desire for originality only. This has resulted in some of the atrocities that are known as *l'art nouveau*, its chief merit being its originality. This has proven so disastrous that we have become more cautious and more fully realize that all the fine problems worked out by the masters of the past are not to be discarded for mere originality. All of the best art of the past has been a gradual evolution or a rearrangement of materials to fit new conditions. Even Gothic art is a gradual development from the early Christian, which was a style (if it may be so termed) that was created out of Roman architectural and decorative fragments.

The Renaissance is a more obvious example. Here the classic was used with more artistic understanding, but with all the strict adherence to and the close study of classic art, the masterpieces of this epoch are decidedly original creations when compared with the classic examples. The social, religious and political requirements were so different from the classic age that an exact copy would have produced an insincere and theatrical result. Some of the works of the school of Palladio illustrate how too strict copying can produce a cold and lifeless result.

The early historic expressions were more concerned with architectural and decorative problems; to-day we have the problem of the required comforts of the time, many of which were unheard of in some of the finest epochs of art. Versailles with all its luxury of decorations and its total absence of modern comforts and conveniences is an example. The laws of



A good example of a well-treated 18th Century background with Italian and English furnishings. The treatment of the background has related the 18th Century architecture to the earlier furnishings



In the center an interesting arrangement of 18th Century furniture against a simple and consistent background, creating 18th Century atmosphere without actually copying it. Below, the old English tables; fine old Italian chairs and other small objects give a 16th Century atmosphere



A combination of Italian, English and French furniture, arranged according to the design of each object. Curved lines of the Louis XVI chair adapt themselves to its less formal placing. A successful selection and arrangement of Gothic and Renaissance objects with Chinese porcelains

good design are, however, invariable in all ages, and there is little excuse for the designer of to-day, who has before him these fine examples, not profiting by them in the solution of the modern problem.

Taking for granted that the student has a knowledge and appreciation of good design, he has this wealth of furniture and decoration of the past with which to create a new and individual expression. Some will claim that the artist should design his own details; but the chief problem to-day is that of using the furniture and decorations of the past and with them creating a new fabric that will express our individuality and the modern requirements of comfort.

VALUE OF OBJECTS

First, each individual object of the room must be considered as to its

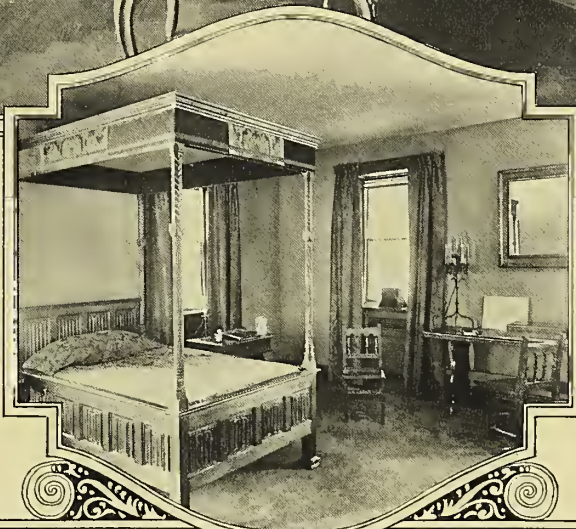


value in the composition. These values, as has been stated, are the fundamental principles of the design of the object and are expressed in line, form and color, and a perfect balance of these values is essential to the well-designed room.

Begin with an example that is less appreciated and more badly used than any expression because of the ignorance of its meaning and force. A fine example of a Louis XV expression is the perfect exposition of well-balanced, beautiful curves. These curves lend grace, rhythm and vivacity to the composition of a room, but they should be introduced in proportion as these qualities are needed. To use them without understanding their decorative effect is a dangerous undertaking. The lines of this style may be used to neutralize a monotony of straight lines.



An adaptation of the Italian Renaissance to a modern living-room, showing fine placing of Louis XV chair. The wood and tapestry of the chair are related in texture to the other articles in the room. The line of the chair contributes lightness and grace to the room



In the center a combination of the late French, Gothic and the Italian Renaissance. The modern background has been treated consistently to create the atmosphere of the late 15th Century. Below, a modern background with a combination of Louis XV, Louis XVI and 18th Century English furniture

When a contrasting element is brought into a room to emphasize, neutralize or give variety, it should bear some relation to the other furnishings. For example, if a Louis XV chair is brought into a group with Italian furniture, it would be more harmonious to use one of natural wood and cane. To relate it further in texture to the other objects, a tapestry or velvet cushion could be used on the seat. This would relate the textures and introduce the line that will lighten and contribute grace to the group. A smaller object, such as a chair, would be better than a larger object, because there is great force contained in little curves, and also it is only needed as a note and not the dominating idea.

The gilded chair, upholstered in delicate materials of the Louis XV style, is valuable also,

and both the qualities of texture and line could be introduced to relieve a Louis XVI painted room. These styles of Louis XV and Louis XVI are closely related in scale, and the artificial surfaces of gilding and painting are related treatments. The curved line will be the principal note introduced. Here, also, it should not dominate, but it should be used to break the monotony of the Louis XVI line and also relieve the monotony of painted surfaces.

The Louis XV chair or consul table of gilded wood could be successfully combined with some Queen Anne and Chippendale styles. There is a relation of line in their designs, and a gilded surface would give more variety and interest to the texture of the room. A French note would also relieve the too domestic atmosphere of some English rooms



Fine woods, used in highly finished cabinet work, are more easily combined with gilded, painted and lacquer surfaces. This is because of the relation of textures. Into the most beautiful Louis XV rooms, with painted paneled walls and painted furniture, were brought tables and cabinets of delicate inlaid wood. The delicate and refined textures of the woods of this period are a consistent contrast.

ENGLISH PANELED ROOMS

The historic use of related contrasts may be illustrated by the late Seventeenth Century rooms of England. These rooms were paneled in the most finely finished woods of large panels that extended from the chair rail or wainscoting to the richly carved cornices. Other enrichments of skilfully executed carvings, having consistent textural feeling with gilded and lacquer furniture, were brought into these rooms as a note of richness.

Consider, also, the earlier types of English paneled rooms, with their sincere, but sometimes crude construction and more naturally finished woods. How inconsistent a gilded or lacquered piece would be in the design! But, on the other hand, the textures of the tapestries and needle points of the period made a consistent enrichment.

Another interesting example is the use of the sometimes elaborately carved stone chimney pieces in these early rooms, while in the late Seventeenth Century rooms of Sir Christopher Wren highly finished marbles of a variety of colors and fine quality and texture were used in the scheme.

These are illustrations of contrasts in the same periods, and in the English rooms of the Sixteenth and Seventeenth Centuries actual Italian furniture and decorations were introduced. It was common to introduce French furniture into the English rooms of late Seventeenth and Eighteenth Centuries.

But it is the modern room, with a background that is neutral as to style, that is the chief problem to-day. We may have a dominating idea evident in the room. It may express the light, refined atmosphere of the Eighteenth Century, or it may have the quality of the dignified early Italian style and still be

strictly a modern room, with no attempt at the architectural style of the historic interior. The size, environment and function of the room will, of course, affect the choice, as will the personality of the possessor also.

There are many beautiful modern living-rooms with simple walls and ceilings that have no claim whatever to a period design. In these have been introduced beautiful old Italian chimney pieces of the Fifteenth and Sixteenth Centuries. This is enough alone, because of their scale and the prominence of their placing, to give a decided Italian atmosphere to the room. If desirable, this may be further emphasized by old doorways and ceilings of Italian design. An Italian table of generous proportions would be the best type if the dominant idea is to be Italian. The smaller articles, such as small tables and chairs, may be of the designs of the later French and English styles.

MIXING PERIODS

The general tendency in mixing periods, especially if the background is one of a period design, is to bring the design up to something lighter and more modern. It is far easier to work into a room, with a foundation of an early style, furniture of a later style, than it is to introduce early, crude furniture into a room of the late styles. For example, furniture of Adam design could be worked into a Sixteenth Century room, but it would be very difficult to bring a piece of Jacobean furniture into a delicate Eighteenth Century room. This is more or less logical. Architecture is the more permanent of the arts, and the old historic rooms have quite often been refurnished or have had additions of furniture of the style of the day introduced.

The line and scale of a piece of furniture suggest its arrangement. Italian furniture of the best Renaissance design demands a formal architectural arrangement because of its scale and its architectural design. The typical Italian chair of the Fifteenth and Sixteenth Centuries, with its high back, rectangular form and dignified scale, should never be carelessly

(Continued on page 62)



Howard Major, Architect.

A beautiful reproduction of an English background of the days of Sir Christopher Wren. Here the different English periods have been excellently combined, creating the charming atmosphere of the old English rooms that have gradually evolved. The room expresses an excellent combination of comfort, variety and balance



Big fires from little bonfires grow. Always have a fire pump and a bucket of water ready for emergencies

FORESTRY AT HOME

The Work to Do in Any Woodlot—Firelines and Fire Prevention—Profit in Clearings
The Trees to Plant for Various Locations

F. VON HOFFMAN

FORESTRY in theory is a science, in practice it becomes the art of raising trees in masses for commercial purposes. It endeavors to outdo mother nature in growing more and better trees per given area in a shorter time than she herself can produce, if unaided by human hand.

Wherever any other than the commercial aspect is kept in view in the raising and treatment of trees, as, for instance, for ornamental purposes, the means and ways employed in such operation are representative of the art of tree or arboriculture.

From this we see that it is the aim pursued in the manipulation, and not the practical execution, which draws a distinct line between forestry on the one hand and arboriculture on the other.

Both of these may be profitably employed on a large or small scale. So-called ornamental forestry, as sometimes used by writers, is a misnomer; it really does not exist in the true sense of the word, since commercial and ornamental aims pursued in the



In any timber tract firelines are an absolute necessity. They can either be used for roads, as here, or planted in crops

treatment of trees are not the same. We must strictly adhere to forestry as the raising of trees *en masse* for commercial purpose and arboriculture the treatment of individual trees for any purpose whatsoever.

Let it be understood at the beginning that whatever general rules apply to a thousand-acre tract can also be employed in the management of one, five, ten or more acres.

The first thing you should do is to protect your woods against the ravages of fire. This is a fundamental law, which should be kept in mind at all times. In fact, I cannot say enough in favor of an adequate and practically arranged protective plan against fire. On a larger tract I have in mind firelines 100' wide were cut wherever danger from fire was threatening. These again were in direct communication with the interior or lines of subdivisions of the tract; that is, the whole tract having been subdivided into parcels of twenty-five to thirty acres each, the dividing lines of these parcels were widened to required width, dependent upon local

conditions. These lines of subdivisions acted then not only as fire checks, but also enabled one to get to any threatened part quickly, which is very important in case of an actual forest fire. In many cases these firelines can be used for raising field-crops, as is frequently done on continental forests.

ELIMINATE POSSIBLE FIRE SPREADERS

Once having determined from what direction danger from fire threatens, and having marked your fireline, cut out all underbrush, dead and dying trees which may possibly act as fire-spreaders.

Build burning places at convenient locations and burn in these all the valueless material both from firelines as well as from the interior of the tract. These burning places should be considered as a permanent establishment on your woodland, as they come in mighty handy on many later occasions.

They should be built of stone wherever possible, from 2' to 4' high, of circular form and of a sufficiently large diameter to receive the material to be burnt; 12' to 15' would be about right. If you can afford to do it, it is best to grub these fire-lines, removing therefrom and burning all roots, for, if the roots are left in the ground, the underbrush will grow again the following season, and in that case its removal must be done again and again, as demands for protection require.



Had the brush been cleared away in this tract the trees would not have been so seriously damaged



In deep litter, trenching is necessary. Cut away the brush from each side 6 feet. It will stop the most rapid fire



Have a burning pit on each woodlot. Field stone piled up, as in this case, is sufficient. An open bonfire is always a menace. Having cleared the woodlot, separate timber and burn the rest

PRECAUTIONARY MEASURES

On smaller tracts, say, five acres and upwards, protection against fire can frequently be had either by a stone wall, a road, water-course, etc.

No matter what kind of protection local conditions may suggest, protection against fire must be the very first and permanent rule for undertakings on your woodland.

The question of protection having been settled, the next thing in order is the removal of all dead, dying and valueless trees and shrubs from off the tract. This operation is called clearing-cuttings to distinguish it from improvement-cuttings. While in the first operation the guiding spirit is to clear the woods of all objectionable material, improvement-cuttings aim to improve the growth of already established trees.

Frequently it is necessary that, during the latter operation, perfectly healthy trees must be removed in order to improve the proper growth and development of nearby trees. In that case it requires good judgment to select those which should remain on account of their value and general condition, and those which ought to be removed as of less value and interfering with those of a more valuable character—hence improvement-cuttings.

Both of these operations, clearing- as well as improvement-cuttings, can be done both at the same time on smaller tracts, but are not advisable on larger areas. Clearing-cuttings in the latter case should come first.

All material in this work fit for fuel purposes should be cut, stacked up in cords 8' long, 4' high and wide at places whence it can be removed easily.



For temporary growth trees may be "heeled in"—until they may be removed to the woodlot

You will be surprised to find that the cutting up of the dead trees, etc., into cordwood and its sale will, in many cases, not only pay for the labor and expenses involved, but will in addition leave a net profit on the right side of the ledger. As the price of cordwood varies according to locality and quality of the material offered for sale, it is impossible to say beforehand how much may be realized by this operation. As a rule, though, \$3 to \$5 a cord may well be obtained almost anywhere.

HOW AND WHAT TO MARK FOR CUTTING

After fire lines are established, or your woodlot has been otherwise properly protected against fire, go through the woods, marking those trees which are to be cut. Do this while the leaves are still on the trees, in order to overcome any doubts later on when the leaves are off.

The marking itself is best done by making a ring around the trunk of the tree, breast-high, using either a thick solution of whitewash or white paint. The latter is to be preferred in case not all trees can be cut in one season: in that case white paint will stay longer and it will not be necessary to re-mark the trees the following season.

When marking keep your eyes open for the many strong shoots or even trees appearing here and there as offshoots from old stumps. Since the greater part of our woodland is second-growth timber; that is, many trees growing from old stumps and the latter having decayed or being in a state of decay, you will find that this decay has already or is communicating itself to these second-growth trees by way of the heart of the wood. Trees giving this indication of their interior condition might just as

well be included at once in the material to be removed, since their value is already impaired, and besides, these, with the old stumps, are the very harborers and breeding places of dangerous insects.

THE QUESTION OF RE-FORESTATION

And now make it a rule: For every tree cut replant at least one in its place.

This brings us to the next operation: Planting. This may either be a-forestation, the planting and sowing of valuable trees on unproductive and denuded areas, devoid of any tree-growth, or re-forestation, the covering of bare spots here and there in the woods.

The question of "What" and "Where" to plant or sow in either case will depend primarily upon local conditions; that is, in the particular quality of the soil. This may be of a stony, sandy, clayish, limey or humus character. Sometimes we may meet even with loamy earth (80% sand and 20% of clay) or marly soil. These last two, however, are very rare and need not be considered here.

Of all these soils a mild loam is the very best of all. A close observance of your woodland and its trees will help you materially in the selection of the trees suitable for your plan-

(Continued on page 60.)



A stand of timber with the underbrush cleared away. The trees have a better chance to grow and the fire hazard is reduced



This is the result of no fire lines, no clearings, and no preparedness against conflagration—a tract out of commission for another thirty years. After a fire, the only solution is clearing away the burnt timber and replanting



Severely Georgian in type is this house of red brick laid in Flemish bond and trimmed with white Vermont marble. Note the well-arranged planting

An interesting innovation is the provision made for abundant light to the central hall by a window placed at the left of the main door



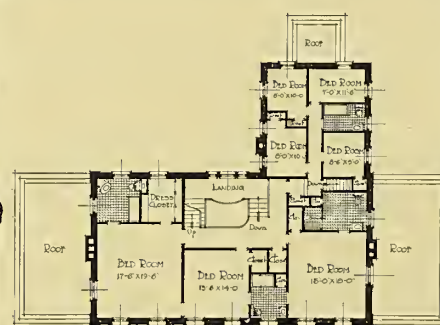
Green wicker furniture, embellished with cushions of green and white chintz, is used in this cheerful apartment. The window hangings are green sunfast material

The windows on this floor are uniform in size, whether they open off bedroom or bath, thus maintaining the symmetry of the front façade



THE
RESIDENCE OF THOMAS
G. STOCKHAUSEN, ESQ.,
AT CHESTNUT HILL,
PENNA.

Architects: De Armond,
Ashmead & Bickley





Wall-paper of a light putty color provides a pleasantly neutral foil for the warm coloring of the Oriental rug in the living-room. The furniture is upholstered in taupe velvet to harmonize with the shadow taffeta hangings.

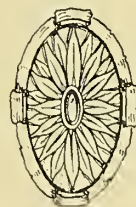


In the hall, Oriental rugs of dark rich hues are used on the floor and the portières and stair runner are of red velvet, toning in with the rugs.

Furniture in the hall is covered with chintz of tapestry effect. Putty-colored paper is used in wide alternate stripes of satin and corded design.

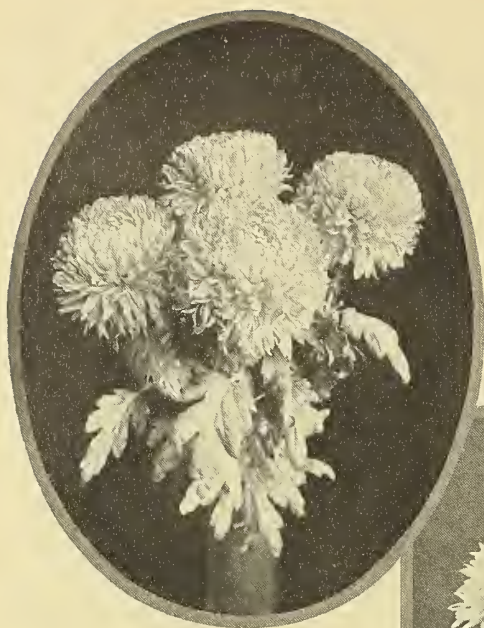


Apart from the graceful silver sconces and a dull silver-framed mirror, there is no attempt at wall adornment. English chintz hangings showing marked Chinese Chippendale influence are used at the windows and doors.



QUEENS OF AUTUMN

Photographs by Courtesy of
Charles H. Totty and Harry W. Porch



Ramapo is a yellow seedling from Col. Appleton, an old favorite which was exhibited at the shows probably longer than any other variety



Although this French type of plant grows only about 18" high, it is a mass of buds and flowers. *Marie Dufour*, snow white



Named in honor of the wife of the present mayor of New York City, is this new variety of purest white. *Mrs. J. Purroy Mitchel*



R. B. Burge (left), a white single with a bright yellow center, is dwarf in habit with a stiff foot-stalk

Choose such a single as *Ivor Grant* (right), where profusion rather than quality of bloom is desired

For exhibition purposes chrysanthemums must have ideal conditions for growth. Below is the promise and fulfillment of a greenhouse crop

Mature blooms of the show chrysanthemums are too heavy to stand without some such support as shown below at the right





Though severely plain, the head adds finish to the down-pipe

The size and shape used depends upon the nature of the façade and the material used in the building

The artistic purpose is to give life to the exterior of the building

A NEGLECTED ARCHITECTURAL DETAIL

Rain-Water Heads and Down-Pipes—Their Relation to the Facade—Color Elaboration—The Materials Originally Used and Their Suitability To-day

HAROLD DONALDSON EBERLEIN

AFTER all, it is the little things that count. A necktie, for instance, is a very little thing, but a man that does not wear one is instantly set down as eccentric or boorish, and he certainly looks the part. Likewise, a down-pipe on the outer wall of a house is a trifling detail perhaps, but its presence and character make a deal of matter to the appearance of the building to which it is attached. It can impart distinction or it can mar the whole wall. It all depends on whether it is good or bad, on the material it is made of and the lines on which it is fashioned.

Rain-water heads or tanks at the eaves to gather the flow from runnels and gutters, and down-pipes to carry the roof water to the ground, are among the most neglected possibilities for giving decorative interest and life to the exteriors of buildings, and yet they are as purely utilitarian in their origin and function as any feature of the house. As a rule, the rain-water head is so insignificant or so carefully hidden away within the cornice that its existence is ignored, while the down-pipe is nothing less than an eyesore, only to be tolerated because it performs a useful office in certain conditions of the weather. Shutting their eyes to their opportunity to do a really good decorative stroke, some architects have put the rain-water pipes within the structure—a proceeding justifiable enough, perhaps, with certain architectural types, but nevertheless an evasion of an issue from the straightforward settlement of which they might come off with credit if they would insist on having craftsmanship restored to its rightful place, instead of relying solely upon the roofer's ready stock.

THE TRADITION OF RAIN-WATER HEADS

It has been said that palladianism was the death of craftsmanship in England as far as the making of rain-water heads was concerned. This is, in a measure, true, and the exuberance of the craftsman's fancy was checked, but, nevertheless, during all the Georgian period, rain-water heads of fair

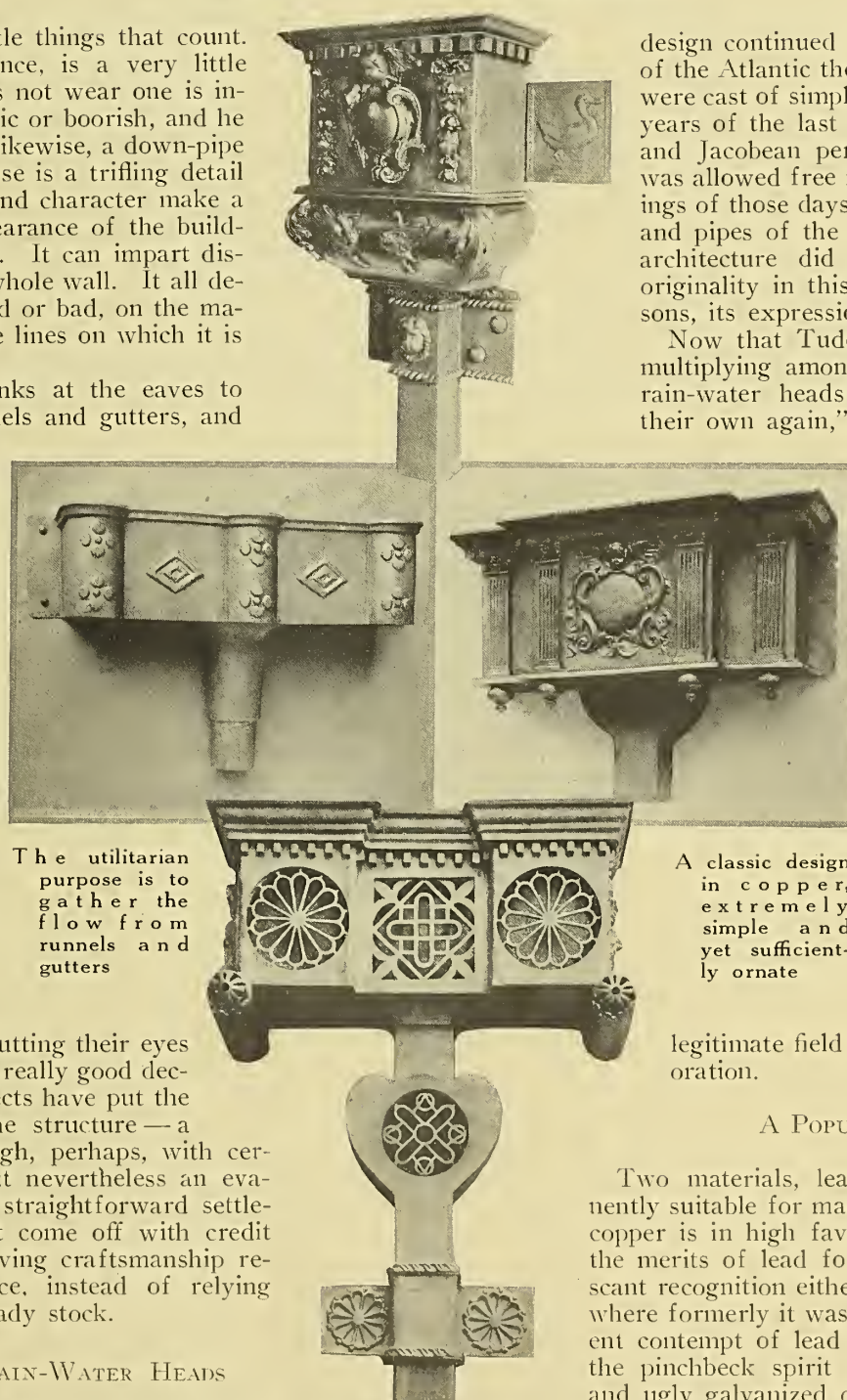
design continued to be made, and on this side of the Atlantic the tradition persisted and they were cast of simple pattern in iron till the early years of the last century. During the Tudor and Jacobean periods, the craftsman's fancy was allowed free rein, and it is upon the buildings of those days that we must look for heads and pipes of the richest invention. Georgian architecture did not preclude the play of originality in this field, but, for obvious reasons, its expression was more restrained.

Now that Tudor and Jacobean houses are multiplying amongst us, it is surely time for rain-water heads and down-pipes to "enjoy their own again," and since they may be employed with equal propriety on Georgian houses, though in less fanciful vein, a plea is in season for consideration of their merits and confusion to the bondage of cast and galvanized iron conductors fastened upon us by the utilitarian roofer and tinsmith of the mid-Victorian and Centennial epoch of horrors. While rain-water heads and down-pipes do not present features or lines constructional in the strictest sense of the term, they do, nevertheless, afford a perfectly

legitimate field for ornamentation and elaboration.

A POPULAR MISCONCEPTION

Two materials, lead and copper, are preeminently suitable for making heads and pipes. While copper is in high favor for exterior metal work, the merits of lead for the same uses receive but scant recognition either in America or in England, where formerly it was much esteemed. This present contempt of lead is apparently due partly to the pinchbeck spirit that is content with cheap and ugly galvanized or cast iron pipe and partly to the prejudice of roofers and smiths who regard a desire for lead, either as roofing or for rain-water pipes, as a sure indication of insanity. They eschew it for roofing because they cannot lay it like copper or tin. Its expansion and contraction are so great that if treated in the same manner as



The utilitarian purpose is to gather the flow from runnels and gutters

A classic design in copper, extremely simple and yet sufficiently ornate

Above is an elaborate type showing the possibilities of ornamentation; below, an example of pierced work



Beside cast designs, a great deal of cut or pierced work has been used

ics neither understand how to work with it nor wish to take the trouble to learn, and, as "plumbers" are no longer craftsmen delighting in the artistic capabilities of the material from which they take their name, but mere mechanics in sanitation, lead has been degraded from its place of honor to the lowest among the baser metals.

For roofing or spouting, lead should not be rolled, but cast in sheets and then wrought into the desired shapes. This gives greater body and increases cost perceptibly, but as an offset to this, it should be borne in mind that it does not rust and is practically indestructible. When put in place it is there to stay, and, considering its permanent quality, it is unreasonable to be niggardly about the first cost. There are hundreds of specimens of leaden down-pipes in England that have lasted for centuries, so it seems that no great weight is to be attached to the cry about their special susceptibility to frost. They should, of course, be of ample proportions, for size is a great safeguard, and, whether of lead or of copper, they ought to be square, as they are then less liable to burst.

METHODS OF TREATMENT

From the Thirteenth Century, or perhaps earlier, leaden down-pipes were used in England—they seem to have been a peculiarly English device—and the leadworkers or "plumbers" delighted in adorning with most cunning craft the rain-water heads at the eaves, the sockets and ears that joined the lengths and attached them to the face of the wall, and even to the front of the pipe itself. Of all the so-called baser metals, none lends itself more readily to the craftsman as a medium for architectural decoration in a varied range of treatments. Because of its softness and its unusual malleability it can be cast, hammered out, rolled, pierced and cut with ease and without a costly plant.

Of the manifold objects for which lead was used none were more varied in execution or pleasing in conception than the rain-water heads. Some of them were of extremely intricate pattern, while others were quite simple and relied more on shape than on richness of ornament for their charm. Heraldic devices were always favorite subjects with the leadworkers, and, in fact, we may say with all craftsmen in the decorative arts at a certain period. They fully realized the decorative value of heraldry and covered their productions with shields, crests, supporters and mantlings, all of which admirably suited the usual size and shape of the water heads. Beasts, birds, flowers, leaves and fruit, geometrical patterns, grotesques and sometimes monograms, dates and initials were also common forms of ornament for the water heads and the sockets and ears.

Besides the cast designs, a great deal of cut or pierced work was used on both heads and sockets. On one of the heads

other roofing materials it would buckle in summer and crack in winter, especially the thin rolled lead which has not the same body as the lead cast in sheets, to be found on old European roofs. They decry its use for spouts for the same alleged reason of too great expansion and contraction for our climate.

The truth of the matter is that lead can be used with just as satisfactory results in our climate as in England, but the majority of roofers and mechan-

shown among the illustrations, a modern one, by the by, showing how happily the craft may be revived, cut work has been used in conjunction with a design of fruit and leaves wrought from the plain cast sheet. Another method of treating the water-heads was to set pierced panels a little space out from the real front so that the fretwork had a shadowed background to throw it into strong relief. No matter whether the decoration of the rain-water heads was simple or ornate, no matter whether it was cast, wrought or pierced, the texture and face of the metal were such that however bold the pattern, however vigorous the treatment, the finished product always possessed delightful mellowness and suavity.

Though the blacks and whites of weathered lead are beautiful in themselves, the leaden rain-water heads were sometimes colored and gilded, as the metal lends itself well to the application of pigment. Chevron striping and heraldic devices, blazoned in their proper tinctures, were effective and made particularly pleasing bits of color against the masonry of the walls. Sockets and ears were necessarily less elaborate, as they did not offer as much surface for embellishment.

When decorated, the leaden heads, pipes and sockets were rich in fancy and full of vitality, for the material yielded a facile medium for the expression of individual genius and imagination; when plain, they were of a good bold shape that depended on grace of line for all its charm. There are numerous examples of old leadwork of both

descriptions that would serve as models for modern craftsmen with great benefit to our architectural resources.

THE LIMITATIONS OF COPPER

Copper, the other metal suitable for rain-water heads and down-pipes, enjoys present favor to such a degree that it needs no apology to set people thinking. Its chief recommendations are, perhaps, its color and durability, although it is also malleable, but not nearly as much so as lead, and hence not so easily worked by the craftsman. It can scarcely be expected, therefore, that exterior copperwork should show the spontaneity to be met with in a leaden medium. Of course, patterns may be stamped or pressed in the sheet copper while hot, but the process requires carefully made dies and apparatus, for there is danger of the metal tearing under the strain and there is always an aspect of hardness and intense angularity about such work that it is apparently impossible to eliminate.

The most satisfactory way of dealing with copper water-heads and sockets seems to be to keep the design simple

and to rely upon shears and solder to accomplish results. Copper is not suitable for the same kinds of decorative processes as lead; for rain-water heads, cutting and soldering or else pressing are the only processes that can be used. Owing, therefore, to limitations in the nature of the medium, the same wealth of devices cannot be wrought in copper that we find in lead. Designs could, indeed, be cast in copper, but it would require a much greater quantity of metal and the expense would preclude it becoming a common practice. A comparison of the lead and copper rain-water heads in the illustrations will show at once the restrictions to design imposed by the character of the latter metal and, at the same time, the freedom of fancy and choice of methods enjoyed by the craftsman in lead.

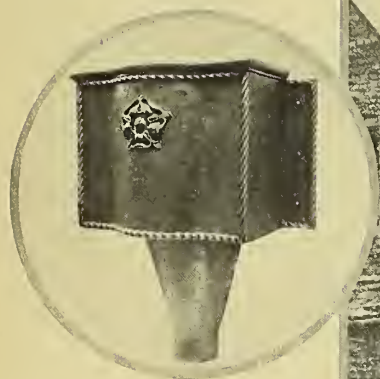
The examples of copper pipe-heads show taste and a great deal of originality.



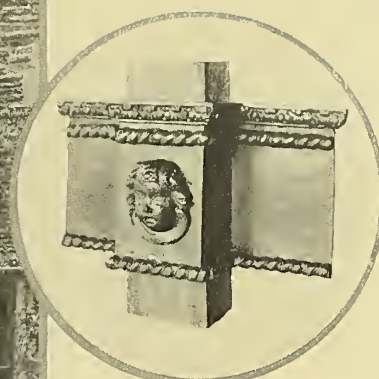
The rain-water head can be successfully used in conjunction with a gargoyle or grotesque



Pierced panels set out from the real front throw the fretwork into strong relief



To revive the rain-water head requires the revival of craftsmanship, which architecture sadly needs



Lead and copper are the best materials, copper being the favorite medium for American architects

A building of the University of Pennsylvania where the rain-water heads and down-pipes are important architectural elements of the facade

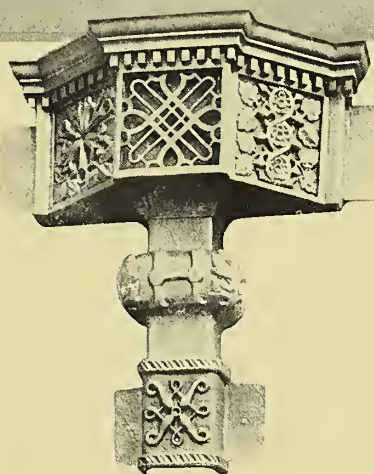
Nearly all this work, including the bratticing at the top and bottom of some of the reservoirs, was done with shears and solder. There is a wide difference in color between cold-rolled and hot-rolled copper. The former retains its reddish hue, turning in time a deep bronze; the latter, under exposure to the weather, oxidizes and takes on a coat of greens and greys.

USING IRON

Iron need scarcely be considered as a material for rain-water heads. There are, to be sure, a good many examples of Colonial and post-Colonial cast iron heads, some of them of excellent design, but though kept well painted outside, they accumulate within a deposit of rust that must ultimately cause their disintegration.

Whether we have the architectural details and appurtenances of our houses sightly or the reverse is largely a question of morals—that is, if we believe that ugliness is dangerously near criminality. And who but the most purblind and narrow utilitarian shall say that it is not? Taking a high view of the matter, it were well for folk with pretensions to taste, to look sharply to all the “mickels” that make a “muckle,” not the least of which are such details as rain-water heads and down-pipes.

Builders will object—builders usually do to anything directly out of the line of their experience. A roofing contractor recently said to the writer that he should consider any architect who would specify leaden heads and rain-water pipes as either a crank or a lunatic. His whole attitude bespoke the blindly mercantile spirit that demands only something practical, indifferent to appearance; “the per pound and per foot



Another example of modern pierced work, showing that the old craft can be revived

spirit” that unfortunately governs so much of our building.

“Each of the metals,” says one who has labored with some success to revive lead-craft, “can give us characteristics that others cannot, and the capabilities of lead have been sufficiently proved by more than two thousand years of artistic manipulation.”

“Of the old leadwork,” writes Viollet-le-Duc, “the source of its particular charm is that the means they employed and the forms they adopted are exactly appropriate to the material. Like carpentry or cabinet work, plumbing was an art apart which borrowed neither from stone nor wood in its design. Medieval lead was wrought like a colossal goldsmith’s work.” So it was and so, too,

may it be again. In casting, richly elaborated designs were impressed on the wet sand bed over which the molten lead was flooded and when the sheet of metal cooled it was cut, bent and beaten into any desired shape, showing many intricate and artistic designs.

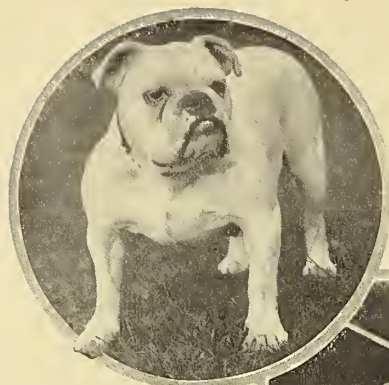
HOW THE CLIENT CAN AID

Architects, of course, are aware of the decorative value of rain-water heads and down-pipes and of the possibilities within their reach in that field, but it is the layman, the client, that needs arousing to the value of exterior lead and copper work, because of the many ways such materials may be used for decorative purposes. They are among the architectural amenities that we cannot afford to neglect. And this rule applies to domestic architecture as well as commercial.

ALLIES

The Fighting Past of Those Battling Paragons
—French and English Bulls—Points
to Purchasers

WILLIAMS HAYNES



The English bull,
an epitome of
lovely ugliness



Massive head, flat skull, wrinkle-seamed, smashed-in face and upturned jaw—he's British



The rest—sturdy, wide-set legs, thick bull neck, broad, deep chest and slender waist



"Hands off!" is the motto of this personification of dour arrogance

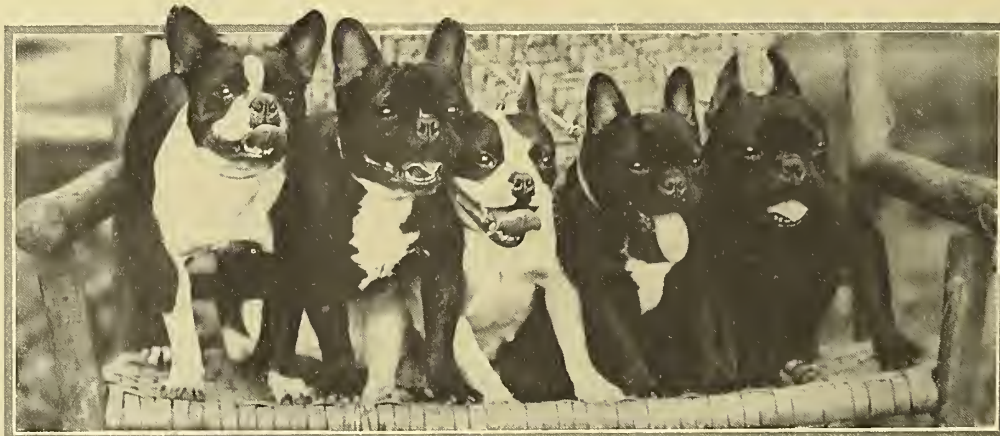
EXCEPT in the identity of their surnames, a certain general family resemblance, and some very bitter family quarrels, the two bulldogs, the bulldog from England and the bulldog from France, have but little in common. The one glories in his reputation for dour arrogance and has taken for his motto the curt "Hands off!" The other delights to be a jolly good fellow and on every occasion gaily barks "*Vive la bagatelle! Vogue la galère!*"

What a perfectly glorious atrocity of a dog the English bulldog is! His massive head with its great, flat skull all seamed with wrinkles; his terrible, smashed-in face; his sweeping, upturned underjaw; his heavy chops and his sour-visaged expression are all the very epitome of lovely ugliness. He is so homely he is beautiful. Sturdy, wide-set legs, bowed beneath the weight of his heavy shoulders and great chest; thick, bull neck; muscles that lie in bunches under his thin skin; broad, deep chest and swelling ribs with slender waist; even the rolling, swaggering gait of the professional strong man, he seems the very canine personification of brute strength.

His French cousin, on the other hand, is a jolly sort of dog brownie, a lively, likable jack-in-the-box of a dog. He is not beautiful, not as the setter or the collie is beautiful, but who does not recognize the quaint attraction of his bulging forehead, his deep, dark eyes, his snubby nose, and his bold bat ears? He, also, is sturdy and cobby, strong and active, but without that massive, impressive strength that characterizes the English breed.

DIGNITY VS. FLIPPANCY

Then, too, how different these kinsmen are in disposition. The English bulldog is by no means the terrible brute that he looks. Those who do not know him are sure that his disposition must be the spiritual es-



The Frenchie's quite a different fellow, vivacious and smart, with less of the fight in him than the Briton. He's an aristocrat and carries his head up on all occasions

sence of his remarkably ugly, forbidding exterior. He is, they are certain, the very brute incarnate, unmanageable and ferocious; an utterly bad dog that delights only in snapping and biting; a capital watchdog surely, but a dangerous menace to the community at large. Others, knowing him well, know he is not that sort of a dog at all. They are loud in their praises of his kindness, his affection, his devotion. Anyone who knows dogs well would much prefer to maul every bulldog at a bench show than to take similar liberties with every terrier. Some of his friends resent this bland and gentle spirit in the modern bulldog. Their fellow fanciers, they claim, grow maudlin over a great, good-natured booby of a dog who has lost all his character and virile virtue. These alarmists rush off to the opposite extreme, and it is not just to call the bulldog "a glorified pug." He has not lost a whit of his famous courage, nor has he departed from his proverbial devotion, and most of us are very glad indeed that the "good old English bulldog" is not the savage bull biter of a couple of centuries ago.

The little French bulldog is not so stolid. There is an infusion of the sparkling wine of sunny France in his blood. He is less of a tried and true companion and more of a happy-hearted playfellow. He is bright and active. He greets strangers, not with mere tolerance, but with alert, inquisitive hospitality. Jacques' love for his master or mistress is deep and constant, but it is not

that blind, whole-souled idolatry which John lavishes on his human gods. The French dog thoroughly enjoys life to the utmost, and his quick, questioning air is that of an intelligent little dog who has found the world a very happy, agreeable place and who wants to know and enjoy everything. He is hardly so volatile, so truly

Gallic, as his fellow-countryman, the poodle, but he is a cheerful, wide-awake little dog.

Nevertheless, in spite of all their differences in looks and in disposition, the two bulldogs are kinsmen, and so their histories, though bound together mainly by bitter controversies, are intimately interwoven. To the outsider, their family quarrels seem ludicrously like those deep philosophical questions "When is a door not a door?" and "Why does a chicken cross the road?" for, when, twenty years ago, the French bulldog appeared suddenly, like Pallas Athene, full grown and well armed, the votaries of the English dog exclaimed that such a thing as a French bulldog could not possibly be a bulldog at all, and if he was, when, pray, did he cross the sacred Channel? They succeeded very effectively in barring the little stranger for a number of years from that pantheon of thoroughbred dogs, the English Stud Book.

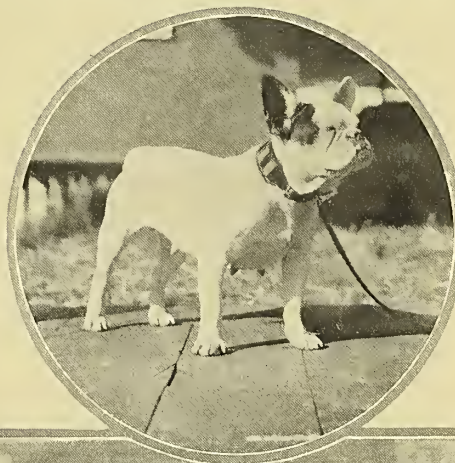
There was good reason, if no good excuse, for their cold reception of the French variety. The English are avowedly the greatest animal breeders in the world, and the whole great army of English dog fanciers, from the King to the second groom in the stables, regarded the English bulldog as their national breed. The very idea that any other people should breed a bulldog—Gad, sir! it's preposterous! The very name of the thing, French bulldog, was a perfect paradox, a *contradictio in adjecto*. You might just as well talk of a Babylonian hydroplane or a Cuban iceberg. Such things simply do not exist, and yet—the little French bulldog is very much alive to-day, as his English friends know.

THE BULL BAITER'S HISTORY

Like all dogs who have any ancient history at all,



There is never a question as to which is the better: choose the French dog for companionship and the English type for courage, fidelity and the heavyweight fight



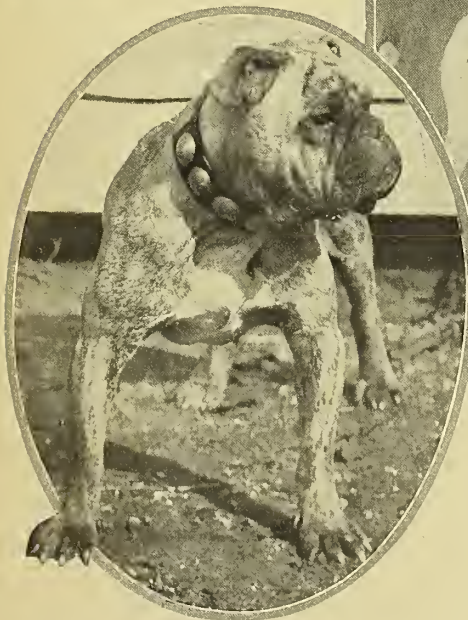
The Misses Lucile and Delight Walder with Ch. Normandy and Normandy Celeste. Below, an English puppy, showing a sturdy little chap with heavily boned legs

the English bulldog (to begin with the senior branch of the family) has an origin "wrapped in mystery." Way back in B. C. days the ancient Britons rushed into battle accompanied by huge, savage dogs. The soldiers of the conquering legions were quick to appreciate the merits of these splendid animals, and they soon became the fashionable watchdog of the Roman Empire. They were sent all over the then known world, and Britain's fame as the home of thoroughbred dogs was early established. It is the popular theory to trace the English mastiff back to these war dogs of the Britons. From the mastiffs, which during the Middle Ages was a loose term for any big dog who was neither a terrier, a spaniel, a bird dog, nor a hound, has come the English bulldog.

Another tradition says the family came over with William the Conqueror. Certainly the Normans brought over great houndy dogs, something of the Great Dane stamp, but heavier, and like as not, these were crossed with the larger native varieties.

For many centuries bull baiting was a popular sport in England. Whether, as one apologist explains, it was introduced from Spain, where it long flourished and where, till quite recently, dogs tormented the bull to that blind rage worthy of the toreador's skill, or whether, as an old defender would have it, the beef of a baited bull surpasses in flavor the flesh of one quickly killed, and so the sport had its utilitarian aspect, we do not know. It is certain, however, that the play of the cruel game changed, and that in this change the bulldog was developed. Originally, the bull was held by the ear, and this demanded a big dog, a dog of the true mastiff type. Later, the dogs were trained to hold

(Continued on page 62.)



Color is not so important in selecting an English bull, though a dark brindle is preferable



Ugly as a Chinese idol and strong as a pony, he is worshipped alike by peer and pauper

RECENT TABLE FOUNTAINS BY AMERICAN SCULPTORS

ELIZABETH
LOUNSBERY

*Photographs by courtesy of the Gorham
Company*



Laura Gardin's interpretation of "The Boy and the Duck," executed for Mrs. E. H. Harri-
man, is a charming childish petulant mood
caught in bronze

THE table fountain, like the small decorative bronze, has found its popularity, no doubt, not only through its decorative effect, but as the expression of the thought and soul of the sculptor in work that is created because he could not help it.

No longer does one find bronze, especially for intimate domestic use, in the old conventional forms, but rather it has



"Boy and Fishes" is another attractive treatment of the child's figure and represents the latest example of Edith Woodman Burroughs's charming work. This is somewhat larger than the other fountains

become almost a decorative house necessity represented in work that is not only virile and beautiful, but so individual in character that each piece has its own peculiar appeal.

Dainty in conception and execution and pleasing in the effect of tinkling water and glancing light, these are often used, as well without flowers.



A gold bronze, 12 inches high, by Carl Heber, is called "The Heron Girl," and represents a graceful nude holding a heron from whose beak a stream spouts upward. The bowl has a grey dull finish with golden brown inside



"The Flower Bearer," by Anne Parish, represents another type of fountain. An exquisitely modeled half-draped figure with raised arms holds a bowl. The bronze is coated with silver to harmonize with the table silver

"Surprise," by Isador Kousti, shows the nude of a young girl gazing down in surprise at a frog on the rock beside her. Any flat bowl can be used with this fountain, as the figure and its base constitute a separate feature



In "Young Fauns at Play," a characteristic work by Edith Barretto Parsons, the water is designed to bubble up from beneath the gravel in the bowl of the fountain. The figures of the laughing fauns which stand in a Japanese pottery bowl make a perfect flower holder with their extended arms and clasped hands



"Fun," a delightful conception of a nude by a young American sculptress, Genevieve Lee Hay, was a prize winner at one of the New York art schools last spring. It is of golden bronze treated with green, 15 inches high. A stream of water spouts upwards from the heron upon the right shoulder of the woman

Janet Scudder is represented by her familiar "Cupid and the Tortoise." In this, as in all her work, the bronze is colored, giving it added interest. Poised 16 inches high, in a sage green Poillon pottery bowl, Cupid is splashed by the tortoise, which spurts up a stream of water like a miniature whale



The RESIDENCE of MR LOUIS K HYDE



Situated just back of Plainfield, New Jersey, "Oakmont" is approached by a beautiful drive winding up the Watchung Mountains. The Italian architecture of the house has been modernized and adapted to American living requirements. Spanish tile of variegated dull green and red gives the roof an appearance of old copper. F. B. and A. Ware, architects



A southeastern exposure combined with heavy rugs and artificial heat will do wonders to make this summer breakfast porch just as attractive in winter. The floor is of Scotch tile



Here the unusually large openings, fitted in summer with screens, in winter with large single sheets of plate glass, give this outdoor living-room the appearance and attractions of an open porch



Planting of the gardens and grounds has been planned to fit in both with the style of architecture and with the woods which surround the place



Throughout the house, walls and ceiling are treated with paint in soft tones. In this bedroom a light French grey is used with a flat finish. The rug and curtains are dull old French rose



IT was a kind fate that led me to this road on that October day long years ago. Mother Nature had been generous. Jack Frost had been working elsewhere and had not appeared. The whole landscape was marvelous, in colors bright and beautiful; the greenest of grass, bright red and bronze were the maples. The birches were dropping their yellow leaves. Sumac and goldenrod, milkweed pods, asters, wild grape and deep red oak leaves, bitter-sweet and woodbine all along the road made a riot of color that was glorious to see. The farmers had been busy—so busy that they had had no time to get out and improve the roadsides. Up and down little hills, over chattering brooks, the road led on. In every direction stretched a beautifully wooded country. There were great willow trees bending over the brook nearby and marking its boundary as it curved and recurved, seeming uncertain as to where to go. It led on and on to more and more beauty, passing wonderful birch woods, glorious in their autumn dress, tangles of wild grape vines heavy with purple fruit, and, in the end, coming to the little yellow house that has ever since been the bit of Bohemia that we have sought.

Years have passed since I first saw this little yellow house, and yet to-day there comes to me the same thrill as I lift the wooden latch to the gate and walk up the grassy path to the door. Doubtless an inviting pump was what excused my first call and introduction to the little old Bohemian woman who responded to the knock on her woodshed door. Not a word of English could she speak, but her face was one that told me I was welcome and the choicest cup was brought out for my use. It was but the beginning of a number of friendships that have been happy ones for years. She has watched for our coming and has told us many, many things that we have not in the least understood, for no word of Bohemian is in our vocabulary, and yet we know her well. To be sure, at times we have taken some of our American Bohemian friends with us to put our American thoughts into Bohemian words, and it has been a joy to watch the expression of her face as the many things that she has longed to know have been unfolded to her.

She knows only of a life of toil and saving. Work and sleep and food, she and her husband have lived for and they



Mulberry Drive is the name of the path. It turns off the main road by a clump of birches. You find the little yellow house set in an apple grove

OUR LITTLE SIDE PATH TO BOHEMIA

Which Led to a Corner of the Old World in the New
—The Lonesome Woman with the Time-Scarred Face—Autumn Good-Byes

FANNY SAGE STONE

house were the barn and chicken house and always a pile of bundles of wood—little fagots sometimes, cut uniformly and tied about with the long vine of the wild grape. Often the whole bundle would be made up of white birch sticks. When she discovered that these were hard for us to resist, she never failed to have ready a birch wood bundle to tuck away in the car or throw over our shoulders as we left.

One day one of our American Bohemian friends explained to her that we loved to have a birch fire in the grate on Christmas Eve. She was very much interested and told of the birch fire that she remembered in Bohemia. The people all gathered at the church, she said, and outside a great birch fire was lighted and kept burning "to keep Judas away."

Fenced off near the south windows of her house was her flower garden. In it grew her choicest shrubs and plants: southernwood and rosemary, sweet briar and phloxes, June pinks and geraniums, and a bit of a yellow rose. A brick walk led around to the front porch, but never did anyone step on this walk for, over it, spread like a beautiful colored rug, were blossoming portulaccas in wonderful colors. Year after year they grew there between the brick. They blossomed, dropped their seeds, and were ready the next year to

have gained what they sought—land, a home, and an occasional trip to the bank with hard-earned dollars. Many acres they accumulated—beautiful rolling lands along Lake Michigan's blue waters. For years they cut down timber, they plowed and dragged, sowed and harvested. They worked together, knowing and caring nothing about the question of equal suffrage; caring only for the one great thing—a comfortable old age. As the years went by and the work became more of a burden, all but three acres of the land was sold, and on this they built the little yellow house and settled down to the comfort they had sought. The place was large enough for them to care for the cow, chickens and horse.

Never did soil yield a better crop of corn, potatoes, beets, turnips and pumpkins, and as one finds in every Bohemian garden, a large space was devoted to the poppy plants. There were apple and pear trees tucked in here and there and along the front fence a row of the birch trees that grow so naturally in this part of the country. Back of the



make gay this corner of the place. She loved her garden and how tenderly she cared for it! How proudly she always opened the little gate to show us her treasures. There are many gardens more lovely, more wonderfully and artistically arranged and cared for.

There are many gardens covering acres of land and yielding a wealth of bloom, but never have I seen a garden upon which more love was expended. The days were the busiest one for the owner of this garden. The weeks were full of heavy work in the field and house and garden, yet never were the duties of the day too numerous to prevent her going into her garden to enjoy it and to work in it. Each little plant and bush, bud and flower was watched and caressed and cared for. Her face was transformed as she worked in the little fenced-in spot. Through the winter months, as she sat by the south window, she must have looked often at her flower garden and have longed for the springtime when again the little growing things would respond to her loving care. A board seat was built on to the garden fence where we would sometimes sit in the sunshine, while we rested and said the few things that were understood between us.

The fringed gentians were blossoming in the ravine on the north and west of her house, but she did not see their beauty. She probably loved the birch woods across the road, but naught knew she of the dear little hepaticas and blood root, the anemones, trilliums, ferns, spring beauties and mandrakes that were hidden away so carefully under the golden leaves of the birch trees. She doubtless did not long for the day when the veery again would build her nest while the glorious songs of both veery and wood thrush would come sweetly at the twilight hour. No, she did not love the blue flower, and she looked at us in wonder as we came hot and tired after a climb up the bank and down into the ravine for the beautiful fringed gentians.

Her mind was full of other things as she sat there in the sweet October sunshine. She must have thought many times of the day long ago when she and her husband left old Bohemia. She could see the little sailing vessel that bore them across the water, and she must have shuddered often when she recalled the twelve long, weary weeks on the water. Sometimes as we sat together a cloud would cross her face and I knew that she was thinking of the little baby boy they lost and laid away in the land they left so many years ago. He was her only child, and fifty years had passed since he left her and now she was an old woman and her days not long. No, she did not know the blue flower, but she knew that put away carefully in the bureau drawer in the parlor were her "grave clothes" ready for her and that some day (as she told us when she showed us the contents of the drawer) she should go and find her little boy.

In the meantime there was the garden to care for, poppy seed to gather, dry and screen for the kol-aces that are dear to every Bohemian. The cow and calf needed her; Jo, the old horse, whinnied for his oats, and the corn and pumpkins were reminders of busy days to come.

One day she greeted us with a waving of her arms and a tear-stained face. After a little she made us know that she was indeed alone.

Her husband had been stricken with pneumonia and, after a few days' illness, had left her. When we sat on the little bench and listened to her—"oh boze, boze," and thought of the long, lonely years to come—we were not surprised when she led us in to show us again the "grave clothes" and to see her look of longing as she tenderly laid them away. But time does soften all grief and a brave heart takes up the throb and goes on again, and the little old woman in the yellow house greets us with the same cheerful welcome now as she did long ago, but there is in her face a touch of sadness and in her eyes an expression that was never there before.

The bright October sunshine enticed me along the path to the little yellow house not long ago. Blue jays were calling, white throats and gold finches, all dressed in new fall clothes, were sending out snatches of their songs, boys were whistling along the road, happy in the crisp air and proud of the bags full of nuts that they had gathered. Leaves flew about—red, brown and golden, as if they too were happy and glad of the beautiful day. Farmers were busy husking corn and gathering in the great red piles of apples. I met women with baskets of mushrooms on their arms. As I pushed aside the wild grape vine that grew over the gate to the yellow house and once more lifted the latch, I found that she too was one of the busy ones who was getting ready for winter. Her barn had been filled with hay; the garden was cleared and had been made ready for the spring crop. A pile of golden pumpkins was waiting its turn as were the beets that she nodded to saying (fearing that in my city ignorance I would not understand) "For cow." Another Bohemian woman was with her and together they had harvested the crop and were storing it away.

A friend of mine was with me who wore a pretty silk gown and hat. One glance at the finery and all work ceased, and such a jabbering and gesticulating; such a lot of questioning and then feeling of the silk material one never heard. I trembled for the housing of the harvest for the afternoon was growing chill, but they trembled not. Discussion evidently followed discussion about the dress, shoes and silk umbrella and hat. Then the brightly colored woolen kerchiefs that the Bohemian women always wear over their heads, were quickly untied and thrown aside and each in turn tried on the stylish hat and carried the fancy umbrella.

The picture of these women in their stockinged feet, clothed in the print gowns such as they always wear, and topped off with up-to-date millinery and umbrella, I shall never forget. They acted out the part to perfection, mincing and swaying about, putting on more airs than did ever any society coquette. Up and down in front of and around the piles of pumpkins they went, in and out between the rows of beets, until tired and breathless they sank down on the pile of pumpkins and rocked with laughter. The cow and calf came down to the

bars and looked on questioningly. Jo stopped eating his hay to watch the fun; even the little home-made windmill, that had been put near the flower garden to scare the chickens away, seemed to pause for a moment or so, though there was quite a breeze.

Many times she must have recalled the day when she and her husband left old Bohemia to stake out this claim in the Wisconsin woods





Necessarily a conspicuous form of decoration, the beauty of a frieze lies in unbroken stretches. Here the effectiveness of the design is spoiled by the cluttered plate rail

THE QUESTION OF A FRIEZE

A Passing Decorative Element That Is Generally Misused—Where and How a Frieze Can Be Applied to Advantage—The Mistake of Realism—Friezes for the Nursery

MARY H. NORTHEND

A WELL-TREATED frieze on the walls of a room creates an impression at once so distinctive and delightful that one wishes straightway to try some such scheme in his own home. Its strength and boldness, the play of color and the effect of originality it gives are potent arguments in its favor. It breaks pleasantly the monotony of a plain wall, it introduces a charming form of enrichment in a somber room. But, by its very decisiveness, it becomes the more difficult to handle.

In buildings for public use it may be said to meet with the surest success. The effect of a daring and unusual design above the dark wainscoting in a café or grill room, which one enters for a brief period and presumably in a light mood, is undoubtedly agreeable. So is it appropriate in club-rooms, hotels and the great edifices for which artists have executed decorations that are lasting monuments.

THE PRINTED FRIEZE

It is a far cry, of course, from such mural paintings to the printed friezes of the wall paper manufacturer. Aside from their essential differences in process of production, it must be remembered that one has been created for an especial position on a particular wall, with all the consideration due to the structure of the room, its lighting, the viewpoint of the observer, and the purpose of the decoration.

Loosely speaking, a frieze is a band of ornament on the upper part of a wall, between the cornice and the architrave or molding which caps a wainscoting or dado. In a specific sense it is applied to a more or less pictorial design with a possible horizontal but not a vertical repetition of patterns. Its use implies walls which are of sufficient height to permit such a subdivision, and rooms of such occasional occupancy or special purpose that a somewhat conspicuous form of decoration will not become tiresome.

Most dining-rooms lend themselves admirably to this treat-

ment. The room where a family gathers for an interval of pleasure from the serious business of the day should seem always sunny and cheerful. Whatever will contribute to that end is eminently suitable and the gay fresh coloring of a frieze affords a happy medium of attaining it.

The essential formality of the conventional narrow hall, with its precisely placed furniture, is universally well adapted to any treatment of the walls in which they are so subdivided as to suggest their relation to an architectural order. And the fact that a hall is all too apt to be but a dark and uninteresting passageway intimates the appropriateness of a bright and out-of-the-ordinary decoration.

Some of the most lovely friezes ever painted have been for the walls of the nursery. A possible objection to its use in that room might be made on the ground that it is high above the observation of the child and can contribute little to his actual pleasure. A similar treatment along the lower part of the nursery walls is perhaps more advisable and affords equal scope for quaint and charming effects.

In other rooms it is occasionally a permissible and desirable sort of decoration. Large houses which boast billiard and smoking rooms, reception and music rooms, present infinite possibilities that must be handled, as in every case, according to the especial requirements and limitations of the apartment.

THE PROBLEM OF A CHOICE

The right selection of a frieze is something of a problem. Those brought out by the wall paper manufacturers are printed on strips varying from 8" to 60" in width, so it is evident that they may demand treatment as a mere band of decoration or as the greater part of a side wall. These strips are each 5' long and the repeated pattern in some occurs two or three times, in others but once in the roll of 30'. The patterns are so

(Continued on page 54.)



In the dining-room, a wall covering of dull silver Japanese grass cloth makes a splendid background for the rich old mahogany. The window hangings are of soft blue corded silk, edged with silver gimp



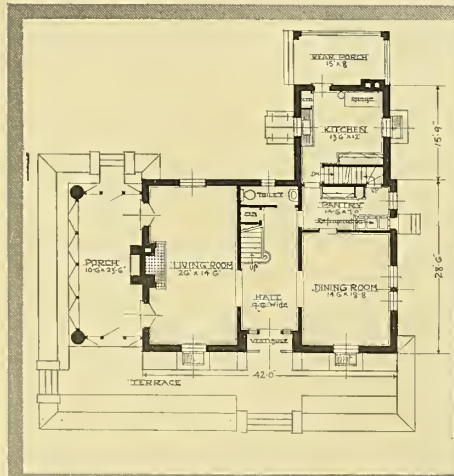
A novel feature of the sun porch is the strong black note introduced by the rugs. Rose, wistaria and green colorings in the grey borders are repeated in the chintz coverings used on the wicker furniture

The fireplace in this living-room of consistently Colonial lines has a hearth and facing of tiles to harmonize with the velvet rug. Note the combination of antique and modern Colonial furniture



Painted ivory white, with bottle green blinds at the upper windows, this house of hollow tile is an excellent example of blended Spanish and Colonial influences. The roof is of green tile

In this plan the living-room and sun porch are isolated by a wide hall. As will be seen, the refrigerator is accessible from the outside



Unusually generous is this plan in the number and dimensions of its closets. There is a large sleeping porch opening from the rear bedroom



THE RESIDENCE OF FREDERICK A. SHICK, ESQ., AT BETHLEHEM, PENNA.

C. E. Schermerhorn, architect

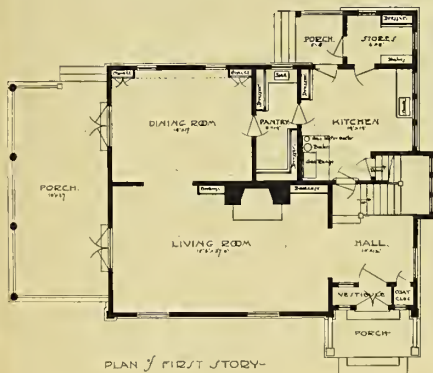


Although in plan a radical departure from the traditional, the house in treatment and feeling is distinctly Colonial

The porch emphasizes the entrance and protects the waiting caller; the larger porch is on the side

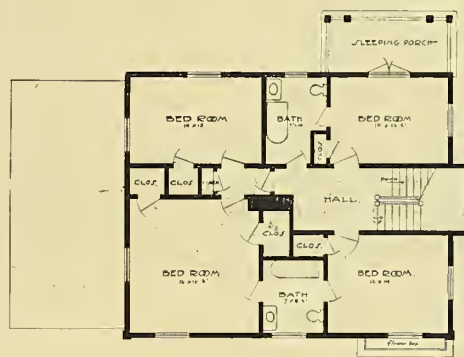
THE HOME OF HARRY H. THOMAS, ESQ., AT SUMMIT, NEW JERSEY

Hobart A. Walker, architect



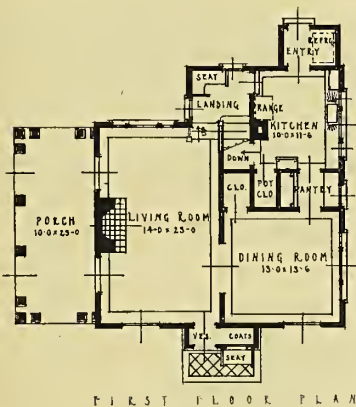
The kitchen and pantry arrangements are well studied, a store room for ice box and dresser connecting the kitchen and back porch

A striking feature of the second floor plan is that all bedrooms are corner rooms with cross ventilation and each opens into a bath



THE HOME OF C. L. SOLDAN, ESQ., AT BELLEROSSE, LONG ISLAND

Dwight J. Baum, architect

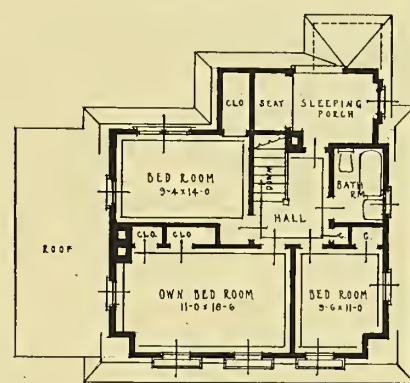


The house is entered through a small vestibule leading to the living-room, which runs the width of the house

The house is of the Dutch Colonial gambrel roof type. It is built of wide clapboard painted white, the roof shingles stained green

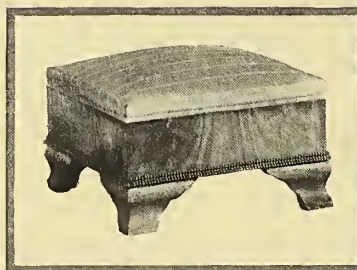
On the second floor is a square central hall with three bedrooms, bath and a commodious sleeping porch

At the entrance an unusual treatment is obtained by balancing the simple Colonial doorway with a Colonial seat and latticed window.



THAT MINOR MATTER OF STOOLS AND THEIR PLACING

A Comfortable Accessory in Any Room, Stools Have Come Into Their Own Again



Post Colonial in treatment, this little mahogany stool suggests the massive elements of construction characteristic of that period. \$15.50



Photograph by Johnson & Hewitt

Before the fireplace in the drawing-room of Elsie de Wolfe's New York home are two old French stools arranged in their proper period position



Though primarily for comfort, the fact that this foot rest is also a shoe box in disguise does not detract a whit from its charm. \$10



An unusually happy combination is achieved in this walnut stool with its cane seat. \$16



The classical lines of this reproduction make it a desirable adjunct in a Colonial living-room. \$10

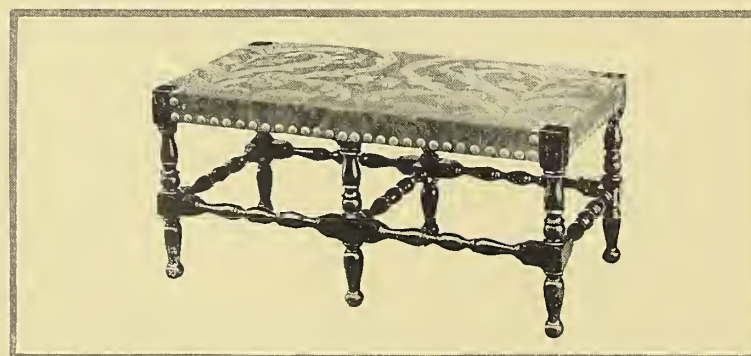


A Jacobean motif is evident in the ornately carved legs of this reproduction. Mahogany. \$13

Standing only nine inches high, this leather footstool may be pushed under a chair when not in use. \$10



Another mark of the Jacobean influence is shown in the trimmings of leather fringe. \$10.25



Such a bench seat may be upholstered in material to match one's rugs or hangings. This one in tapestry seems especially fitted for fireside use. It comes in mahogany for \$23.50; or oak, \$22



The uses for a bench are almost as numerous as the uses for stools. Being sturdily built of walnut and having a length of three feet, this bench will prove decorative and serviceable. \$25

COUNTING THE COST OF FARMING--I

Graft and Petty Politics in Rural Highway Improvements--Why and How the Private Road was Built--The Storage Shed for Crops

FLORA LEWIS MARBLE

(Going back to the land either makes or breaks a man. Either he masters the soil, or its problems overwhelm him. In any instance, he must spend money, and he must spend it efficiently, if he would succeed.)

This article is the first of a series relating the experience of a city man and his wife who took up farming. They bought 140 acres at \$40 an acre. It was the right distance from the village, along a hill that commanded the finest view in the country, a farm with some excellent apple land.

They wanted to make \$5,000 a year and were willing to wait ten years to accomplish this end, putting up the necessary cash meanwhile. They decided to grow apples, with potatoes as a side line to start with, and set about building the land into a working proposition.

As a study in the dollars and cents side of farming this series is invaluable. The next installment will give the facts of the barn, farm cottages and farm equipment.—EDITOR.)

THE ROAD

TO describe the only road coming by our farm is to draw a picture of nine-tenths of the country roads everywhere in our climate. It follows the cheapest path for the road-builder, regardless of the most direct way from place to place. It touches the farm a mile from the house, and then, twisting along the hillside, crosses the railroad twice with no apparent purpose and climbs the steepest part of the hill toward our home, but here we have an eighth of a mile of private road to maintain before we reach its course.

The public road is kept up by property taxation. A path master is elected by the vote of the people to keep it in order. He is always a farmer, because there is no one else available. He is paid by the day for his services. He can hire such help and teams as he needs for the work, keeping within the allowance allotted for maintaining his piece of road. He uses his own team, his own boy and the neighbor he likes the best for the work. He attends lectures given by the state about good roads. He builds a split-log drag. He is to use the road machine that travels over his district. He can do the work when he sees fit—the only apparent object being to use up his appropriation during the year. In the spring, when it is too wet to plow, he tries his new drag. It does not help the road any, for it is raining and far too wet. Then comes planting time. He plows and plants his farm. After the crops are in he drags the road on an occasional rainy day and we settle down to the fact that the road is ready for the automobiling of the festive summertime. About this time work is slack on the farm. The farmer gets the road machine. He and his neighbors start the engine and plow the whole road on his section; along comes harvest time, and he goes back to his farm, letting traffic wear down the lumps he has left behind his plow. It is so late in the season that the road cannot get settled down for winter, so it is a sea of mud, or ruts, until the next season—when this is all repeated. Just so long as farmers are also path masters this will happen, and every farmer voter knows it, but he also knows that he will probably have the job himself some day, and it's a good soft snap.

Coming to the realization of this state of things, we decided that the less hauling we did over roads that we could not work ourselves the better for us. Our land took in a piece by the railroad, where a private switch is to be installed when the apple and potato crops reach the size of carload shipments.



The orchard land was covered with stone, and this was hauled to build the road; the cost amounted to \$491.80

Our first object, then, was to build a good road the length of the farm between the fields, so that material can be hauled to and from the cars to every point on the farm without waste of time for men and teams. With a surveyor, and the man who knows how to build good dirt roads, the fields were laid out so that forty acres of orchard land lay together on the west end of the farm on the highest slopes of the hills. The low land was cut into fields for hay and vegetables. By following the hillside between the orchard and fields a road was laid out the length of the farm. It reaches the top of the hill, where our home stands, without any heavy grade, and makes every field accessible. This road is a mile long. Incidentally it cuts off for us over a mile of the public road to town, the two railroad crossings and all the steep hills.

The orchard land was covered with stone, which must be hauled away before the land could be plowed. The stone was needed for the road, so the cost of removing it from the land was counted against road building, though it would have had to be done if the road had not been built. The road was started the middle of July and finished the middle of October. Dragging and repairing since that time have been counted against maintenance expense. It is found that \$25 a year keeps the road dragged,

the ditch and culverts cleaned out, and the road in good condition despite much heavy hauling.

Cost of building one mile of road was as follows:

Hauling stone, laying road bed and building culverts	\$202.92
Hauling dirt, working road machine, dragging, grading	288.88
	<hr/> \$491.80

NECESSITY OF A SHED

Whenever we drive through the country and see a farm where the wagons and machines are standing around in the fields where they were last used, we say to ourselves: "That farm is mortgaged"; when these tools and machines are laying about the barn, we say: "That farmer is slovenly." There is only one place for these articles when not in use, that place is a good water-tight shed. Hired labor will not look after things unless the way toward caring for them is the easiest way to do it.

With this truth well in mind, we built the shed below the barn, on the road to the fields. It was designed without doors,

with a long, sloping roof overhanging the open side. It faces south, and this overhanging roof is sufficient to keep out rain or snow, and prevent hot sun from peeling off paint from tools.

As the farm hands come in from the fields it is easy, easiest, in fact, to back machines into the shed and leave small tools there also before going on to the barn.

The shed is 16' wide, with a roof projecting over the front 4'. It is 50' long. In one end a tight room 12' wide was built for an ice house. It is roofed with three-ply asbestos roofing. The whole shed is battened and painted like the barn. It cost as follows:

Lumber	\$83.71
Nails and incidentals...	4.50
Asbestos roofing	56.76
Hauling material from town	20.73
Labor, 163½ hours.....	47.04

Total cost \$212.74

This made the part of the shed for the tools and machinery cost \$159.56, while the ice house cost about \$53.18. Add to this sawdust, worth \$2.50, and hauling this from town, \$4.20, and you have \$59.88, the cost of the ice house equipped.



A general view from the main orchard, showing potato cellar in foreground, farm shed and farmhouses in middle distance



The potato cellar was situated near the farm road on the hillside beside the orchard. It cost, complete, \$783, and holds 1800 bushels

THE COST OF BUILDING A CELLAR

The storing of farm crops is becoming each year more of a science. Many farms are establishing refrigeration plants of their own, because, in some cases, pre-cooling is deemed necessary before the product is shipped. In some localities cold storage fruit brings the large price, in other localities apples offered on the market as cellar-stored command the largest price. Many people claim that underground storage retains the flavor of the fruit better. We expect this question to be thoroughly thrashed out before our orchards bear in such quantity that the subject will become a vital one for us. Meanwhile, every farm must have storage for fruit and vegetables. The better this storage, the better the farmer's chances for good markets. The better his seed potatoes will be next spring, and the more money he will save.

With the prospects of a potato crop to store, we began building a cellar. It is situated not far from the farm road, about in the center of the fields. The spot is on a hillside, where good drainage is assured. Many years ago an old house stood there, so the excavation was partly made. After the walls were finished the room inside measured 28' by 40'. The walls are 12' high.



A view from the farmhouse, showing the convenient central position of the storage cellar and the contour of the land—the best apple land in the country



In the hollows the road was built high above the field—a mile of it

The air is changed by two airshafts that run up through the roof and are provided with sliding drafts. These are screened to prevent the entrance of little animals.

The dirt floor was made with a slight incline to the lower corner, where it was drained with a tile. A flat concrete roof, reinforced with steel bars, was used to cover the cellar. For fear this concrete would sweat, and render the cellar damp, it was covered with a five-ply felt roofing, with a coat of hot tar between each layer. Both operations were done by experts in their lines, who came from the city some distance away to do the work.

Over this felt roofing 3' of earth were piled. This earth leveled the top of the cellar off with the slope of the hillside, leaving the doorway opening out toward the south.

When the work was finished it was pronounced waterproof by the men who were supposed to know. This, despite their sworn protests, however,



Meadow rivulets are lively creeks in the spring, hence the culverts with heavy stone caps

did not prove to be the case. During long, soaking rains the earth would become water-soaked. In places it would drain through seams in the felt roofing and drip through the concrete, leaving the cellar damp for several days.

It was also found necessary to have a separate place in which to sort and pack potatoes. It was desirable to have a space where a team could drive in to load and unload. With this end in view, a shed was erected by the entrance to the cellar. This has a tile chimney for use with a wood stove when the weather is cold and work has to be done there. It has doors which open to allow a team to drive through. The roof is covered with a patent roofing. This roof is allowed to run back over the entire cellar to keep the earth over the cellar dry. As it could not come right to the ground, 3" of side wall is boarded, leaving inch air spaces between each board to assure proper ventilation in the air shafts which

run up under this roof. The extra room makes a good place to store crates and boxes. A partition separates it from the main shed in front, so that the work room can be easily heated. This addition has made a perfect working unit of the cellar.

The cellar holds 1,800 bushels of potatoes in bins, or 1,200 bushels in crates.

A warm winter is harder on stored crops than a cold one. One can, with ordinary care, arrange to heat a cellar and keep things from freezing in extra cold snaps, but it is impossible to keep them cool in a warm spell except with good conditions.

Our first winter with the cellar was a season of thaws. During a hot week in January, when the thermometer startled us by climbing up to 70° one afternoon, the temperature of the cellar did not get above 34°, nor did it get below 30° during zero weather.

The potatoes did not rot or sprout. April came, and they were not sprouted yet. As planting time approached the cellar door was left open to get the crop in shape to grow. When they were planted, the last week in May, many of them were just beginning to sprout. In August we were still using the old potatoes because they were better than the new ones on

the market. We kept King apples in the cellar until February with perfect success. All in all, we feel that, while some of the expense of roof building seems now to have been superfluous, the satisfactory end has justified our care in its construction. If we were going to build another now we would cover it with the concrete roof and dispense with the felt roof, adding the earth over the concrete to preserve the uniform temperature and counting on the shed roof to keep out the rain. This would take about \$50.00 from the cost of construction. As it stands, the cost was as follows:

Digging cellar	\$44.00
Stone walls, laid.....	131.79
Drain tile	11.92
Cleaning out debris.....	3.50
Concrete roof	94.45
Steel rods	53.80
Patent roofing (felt and tar).....	41.45
Freight and drayage.....	21.94
Lumber	86.39
Other material	11.28
Covering with earth. Grading.....	53.75
	<u>\$554.27</u>

Material and labor on extra shed.. 229.51

Total expense\$783.78



At this juncture the road bed was ready for the dirt, which was laid on a foot thick—a costly item in the bill



Quite inexpensive, if one chooses to make it so, is the fascinating little Japanese garden with its quaint bridges and mossy banks

STOCKING A SMALL CONSERVATORY

The Pleasures of an Indoor Garden—Flowering Plants and Shrubs That Do Well—
Some of the More Democratic Roses—Approximate Prices

F. F. ROCKWELL

IN stocking the conservatory, even a miniature one, the greatest possible variety of plants will usually be desired. Range of temperature and light, rather than room, is usually the factor which limits the number that may be successfully grown. Where practicable, a light glass partition is the best means of separating the conservatory into two sections; or a very light curtain, or a frame covered with the lightest grade of protecting cloth, may be used. Even where no partition of any sort can be employed, one may still secure a range of several degrees of temperature by judicious placing of the heating apparatus and the shelves. If the former is placed near one end of the room, a night temperature of 5° to 10° higher may be maintained in about a third of the space. The highest shelves, especially at the back, will be the warmer—but care must be taken not to get the plants too near the glass as the frost will "strike through" sometimes even where the average temperature of the room is safe enough.

As to shade, some parts of the room will naturally be darker than others. A shady corner for ferns and palms may be made by supporting a curtain of any suitable material on small wires strung just beneath the glass. Unless the means of ventilation is adequate to keep the day temperature sufficiently low—70° to 80°—even in the brightest weather, a light curtain should be provided for the sun-loving plants, to break the force of the rays during mid-day. Thorough ventilation, incidentally, is one of the most important factors in keeping plants healthy and free from insects. But it should be under control and never strike the plants directly. In the improvised conservatory

lighted by windows, it is a good plan to replace one of the upper lights by a very light sash of the same size, which may be opened to any desired angle, and at the same time keep out rain and snow. Another excellent plan is to give the floor a heavy coating of spar-varnish, or cover it with water-proof material, for convenience in watering and keeping clean.

CHOOSING THE PLANTS

As to the plants themselves, there are so many with which the experienced gardener can be successful that there is no room to enumerate them all here. Those mentioned are the more important and the most certain to prove successful in the hands of the beginner.

Among the flowering plants I doubt if any individual kind would be more generally made first choice than the plebeian geranium—the least appreciated flower we have, perhaps because it is plebeian. Vigorous young plants will give a continuous succession of their cheery blooms throughout the winter. No other flowers are so easily kept in the best condition. Any of your favorite varieties may be used, but a few sorts especially good for use in the house or conservatory are *Beaute Poitevine*, *Helen Mitchell*, new dark red; *Mrs. Lawrence*, light salmon; *Jules Vasseur*, cardinal; *Double Dryden*, light lilac; *Mrs. E. Rawson*, single scarlet. Ivy geraniums are especially satisfactory as house plants; they should be suspended or placed on high shelves which will give their graceful trailing habit of growth full play. Among the best of these are *Caesar Franck*, *Corden's Glory*, *Alliance*, *Achievement*, and *Rival*.

Next to the geranium, or rather along with it, come the begonias, of which there are three distinct types; the fibrous rooted, including the bedding and greenhouse varieties, the *Rex* and decorative-leaved kinds, and the tuberous rooted. All of these deserve a place in the conservatory. Of the bedding kinds, a few plants each, of one's favorites may be kept over to bloom freely through the winter and furnish a supply of cuttings for plants for next summer's bedding. In buying the foliage sorts it is best if possible to select them personally. The trailing begonias, such as the *Gloire de Lorraine*, are among the most effective of all winter flowering plants. Of the tuberous rooted sorts almost all are good.

Snapdragons will prove excellent both for their fine appearance and for cut-flowers; they are of the easiest culture and continue blooming throughout the season. They will do well in 6" pots, but if a corner of a solid bed can be spared for them, so much the better. Be sure that there is plenty of headroom. For the best results get plants or seed of named varieties.

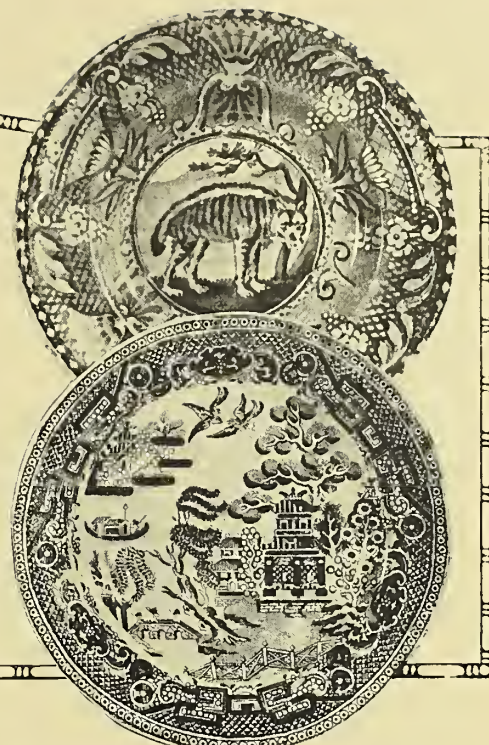
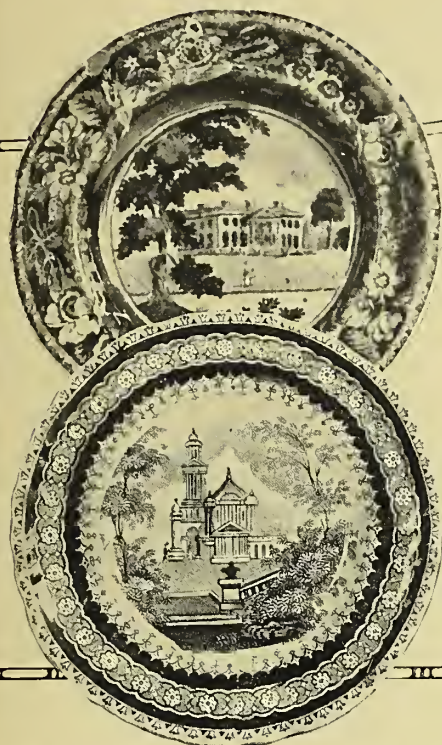
CARE OF FUCHSIAS

A good collection of fuchsias should be given a place of prominence in stocking the conservatory. They are ideal plants for indoor culture, succeeding best in partial shade, and combining a graceful habit of growth with rich coloring and beautiful flower form. They will continue to increase in beauty for a number of years, if repotted as needed and given a resting period each year after the season's bloom. They require supporting, but this should be done
(Continued on page 58)

THE COLLECTORS' DEPARTMENT OF ANTIQUES AND CURIOS

Conducted by GARDNER TEALL

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.



Above is one of Hall's "Hampshire Scenery" cup-plates, the original being in dark blue; below, a printed ware cup-plate

COLLECTING CUP-PLATES

ONE of the most interesting collections in the field of ceramics which the writer has had the pleasure of examining was one made up entirely of cup-plates by various potters, some hundreds in number. It is surprising how rare these particular bits of old china have become, considering their universal use when they were fashionable accessories to the tea-set. In the days of our great-grandmothers the etiquette of tea-drinking was markedly different from that which maintains in our own day. Then the tea-cup occupied much the position that the tea-bowl still holds with the Chinese, and the saucer that of the tiny Chinese cup. In other words—we blush to confess it!—our tea-drinking ancestors used the saucers of their tea-cups to cool their tea in, and while the saucers were so utilized, tiny plates (like the plates of a doll's tea-set) were employed as holders for the cups, thus to protect the polished tea-table tops or, perhaps, the trays of satin-wood from being stained by the moist cup rims.

Just why, when so many of these little cup-plates were in use, so few have survived seems a mystery. N. Hudson Moore, for instance, considers, among teapots, pitchers and cup-plates, that cup-plates are the most difficult to collect, and certainly, in proportion to the size of the objects, the most costly, but this authority does not appear to explain why this may seem to many to be the case. The writer's personal theory as to the scarcity of the cup-plates is that

these tiny subjects, being truly plates in miniature, were, when they fell into disuse (and before collectors of old china and old earthenware began to take an interest in them), given to children to play with, thus meeting the general destruction to which nearly all doll's dishes of all periods succumbed. This would seem both plausible

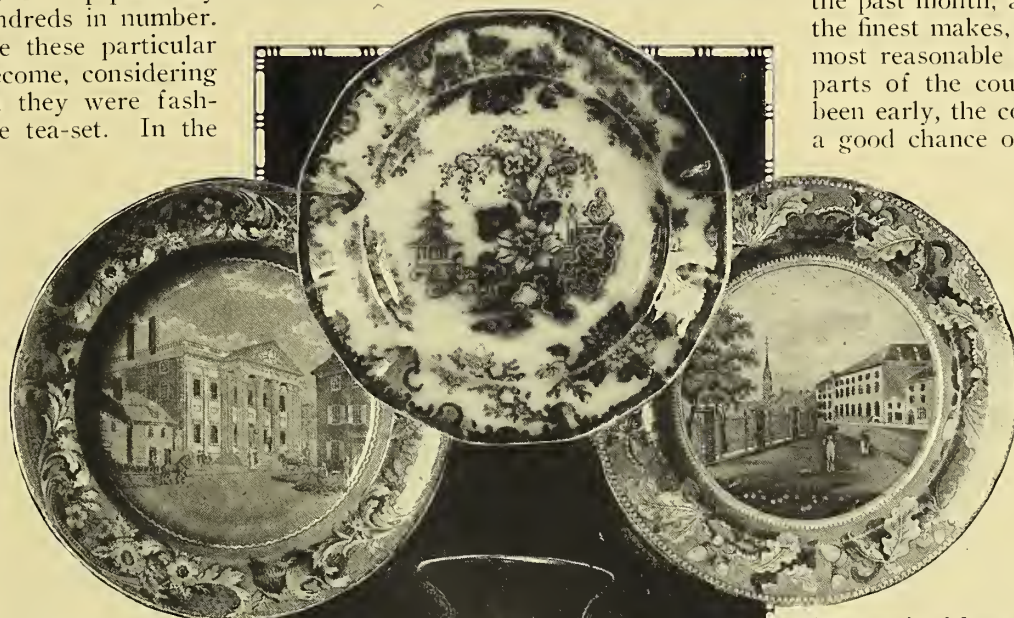
"The Hyena," in blue, one of Hall's "Quadrupeds Series;" below it, a brown printed ware "Willow" pattern

and natural. Nevertheless, despite frequent statements that cup-plates are of excessive rarity, the writer has come across at least twenty in eastern antique shops during the past month, all of which, though not of the finest makes, were most interesting and most reasonable in price. Moreover, in all parts of the country where settlement has been early, the collector of old china stands a good chance of picking up cup-plates of all sorts. Even the glass ones are yet to be found.

True it is that any exceptionally fine cup-plates, except where come upon as true "finds," bring high prices. For instance, a 4" Lovejoy cup-plate brought \$23 at auction a year ago, and another fetched \$36 at private sale. Certain other cup-plates which have come to the writer's attention have been held for prices running from \$14 to \$45 apiece. Although the collector of moderate means may not expect to indulge in many such purchases,

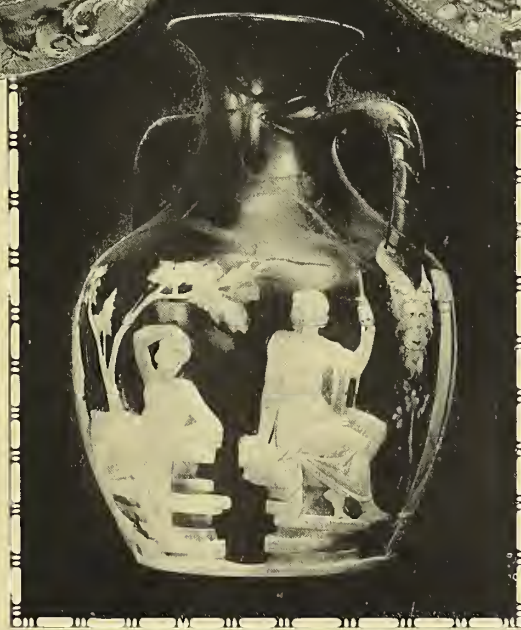
still he is apt to run across fine pieces at bargain prices that will send his spirits to the level of true elation. First of all, however, he must study the subject and learn to know a cup-plate when he sees one, for the successful collector is never a hunter of Snarks!

Only two hundred and fifty years ago the East India Company considered the gift of a couple of pounds of tea a princely one to make the King of England! In his diary entry of September 25, 1660, Pepys gives us an inkling as to how uncommon a thing tea-drinking then was. There he says: "I did send for a cup of tee (a China drink), of



In center, a dark blue Davenport; to the left, a Stevenson "Boston View" of the Park Square Theatre

The work of Joseph Stubbs is characterized by borders of scrolls and flowers as witness this view of the Philadelphia Mint



The original "Portland Vase" after mending, now preserved in the Gem Room of the British Museum

which I never drank before." However, the use of cup-plates is a much later one than Samuel Pepys' day; they were not the fashion until tea-drinking had become an almost universal custom.

"HAMPSHIRE SCENERY"

The reproductions from photographs which illustrate this article will give the reader an idea of the variety to be found in cup-plates. While the pieces put to this use are nearly of a size, their diameters vary by a fraction of an inch to an inch or more.

The border of Hall's "Hampshire Scenery" pieces, primroses, hyacinths and other flowers much resembles many of the Clews borders. The color is a rich blue. John Hall & Sons were Staffordshire potters (1810-1820), whose marks on wares Chaffers places in the "uncertain" list. "Hyena" is also a Hall cup-plate, one of exceedingly quaint design from the "Quadrupeds Series." The mark on the "Quadrupeds Series" resembles an extended bell, on which appears the name "J. HALL" in capital letters, with the word "QUADRUPEDS" in crude capital letters below, on a curtain-like extension with inverted flutings. Far more beautiful than either of these pieces, and more interesting to the American collector are those in rich blue showing the Park-Square Theatre, Boston, and bearing the characteristic oak-leaf and acorn border of R. Stevenson and Williams. All the designs of Ralph Stevenson are eagerly sought after by collectors of old china. The Stevenson works were in Colbridge, Staffordshire, but all record of both potter and pottery seems to have disappeared. In the other we see depicted the first United States Mint, Philadelphia, with the characteristic border of scrolls, eagles and flowers of Joseph Stubbs. This potter made comparatively few pieces for the American market. From 1790 to 1830 he was owner of the Dale Hall Works at Burslem. Cup-plates by this potter are among the most desired objects of the sort.

POPULARITY OF THE LIVERPOOL TYPE

The cup-plate with verses is of the Liverpool type, one of the Romance Series—"Returning Hopes." The ardent verse appearing thereon runs as follows:

"When seamen to their homes return,
And meet their wives or sweethearts dear,
Each loving laugh with rapture burns,
To find her long-lost lover near."

These Liverpool cup-plates, by reason of their pictorial nature, have always been popular with collectors, hence the scarcity of them in antique and curio shops. Private collectors, too, seem loth to part with specimens of such printed wares. The three glass cup-plates on this page are excellent types of the cup-plates of this genre.

The majority of the glass cup-plates were crystalline glass
In the center is a Davenport of Chinese design

crystalline glass, though some were colored—blue, green, yellow, brown, amber, rose, purple, etc. The familiar "Willow" pattern on page 39 is from a later period, being in brown. Experts claim to be able to trace all the hundreds of varieties of the "Willow" pattern to their various potters; but this is almost a special study in itself, and one entailing the surmounting of many difficulties.

Finally we come to the two examples of dark blue Davenport ware, the designs being Chinese in style. Ware such as this is familiar to every collector and is coming to be collected more than formerly.

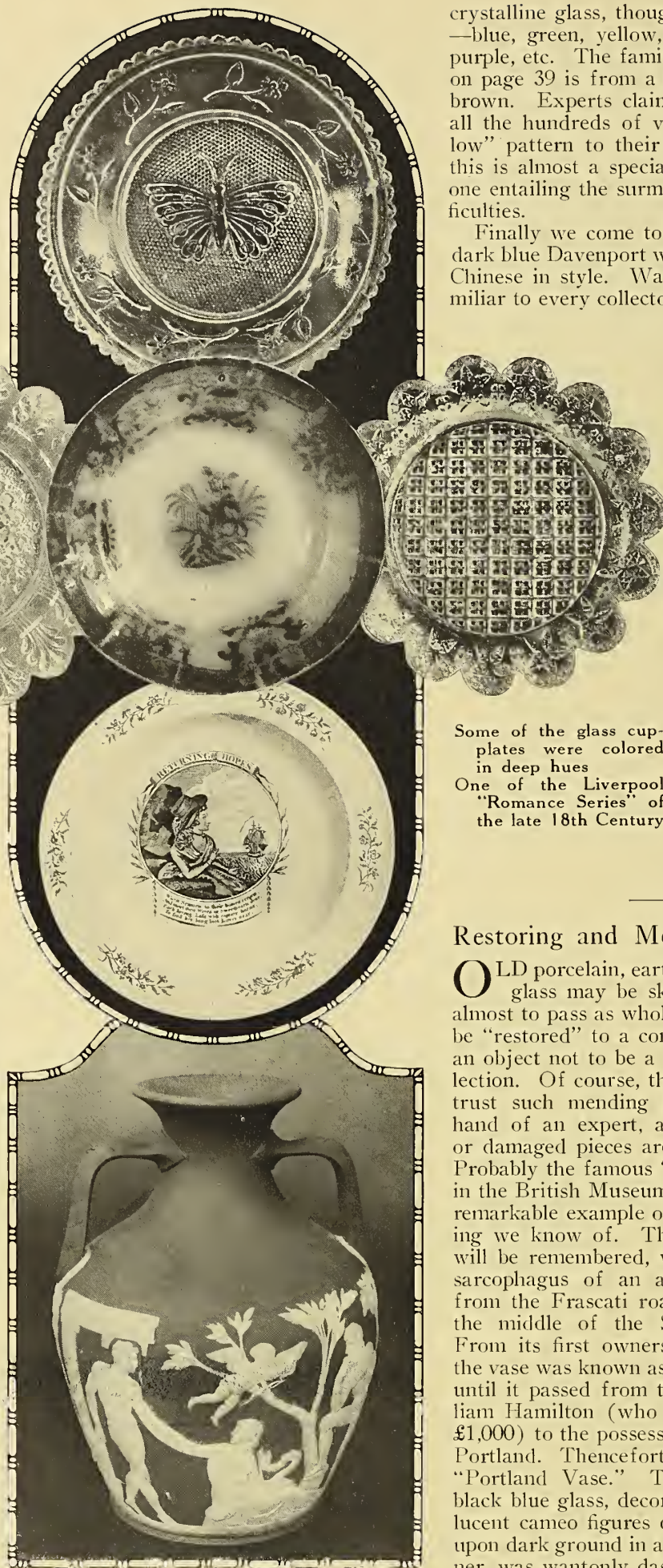
By these few notes it will be seen that from even a small collection of cup-plates much pleasure may be derived, and the collector need not feel that it is hopeless to start getting together examples of worth, for if things are being picked up here and there on the one hand, it is true that, on the other, specimens of cup-plates are constantly coming to the market as well as leaving it.

Some of the glass cup-plates were colored in deep hues
One of the Liverpool "Romance Series" of the late 18th Century

Restoring and Mending Old China

OLD porcelain, earthenware and even old glass may be skilfully mended so as almost to pass as whole; also lost parts may be "restored" to a condition that will leave an object not to be a reproach to one's collection. Of course, the collector should entrust such mending and restoring to the hand of an expert, at least where broken or damaged pieces are of particular rarity. Probably the famous "Portland Vase," now in the British Museum, London, is the most remarkable example of mending and restoring we know of. This celebrated vase, it will be remembered, was discovered in the sarcophagus of an ancient tomb not far from the Frascati road, near Rome, about the middle of the Seventeenth Century. From its first owners, after its discovery, the vase was known as the "Barberini Vase" until it passed from the hands of Sir William Hamilton (who had purchased it for £1,000) to the possession of the Duchess of Portland. Thenceforth it was known as the "Portland Vase." This vase, of a deep, black blue glass, decorated with semi-transparent cameo figures of white, cut in relief upon dark ground in a truly marvelous manner, was wantonly dashed to pieces in 1845 by a crank named Lloyd, a visitor to the museum. Fortunately the hundreds of fragments were immediately gathered up and placed in the hands of the official restorer, a Mr. Doubleday, who accomplished the remarkable feat, aided by an engraving of the vase by Cipriani and Bartolozzi in 1786, and especially by the remarkable copy of the vase which Josiah Wedgwood made.

(Continued on page 62.)

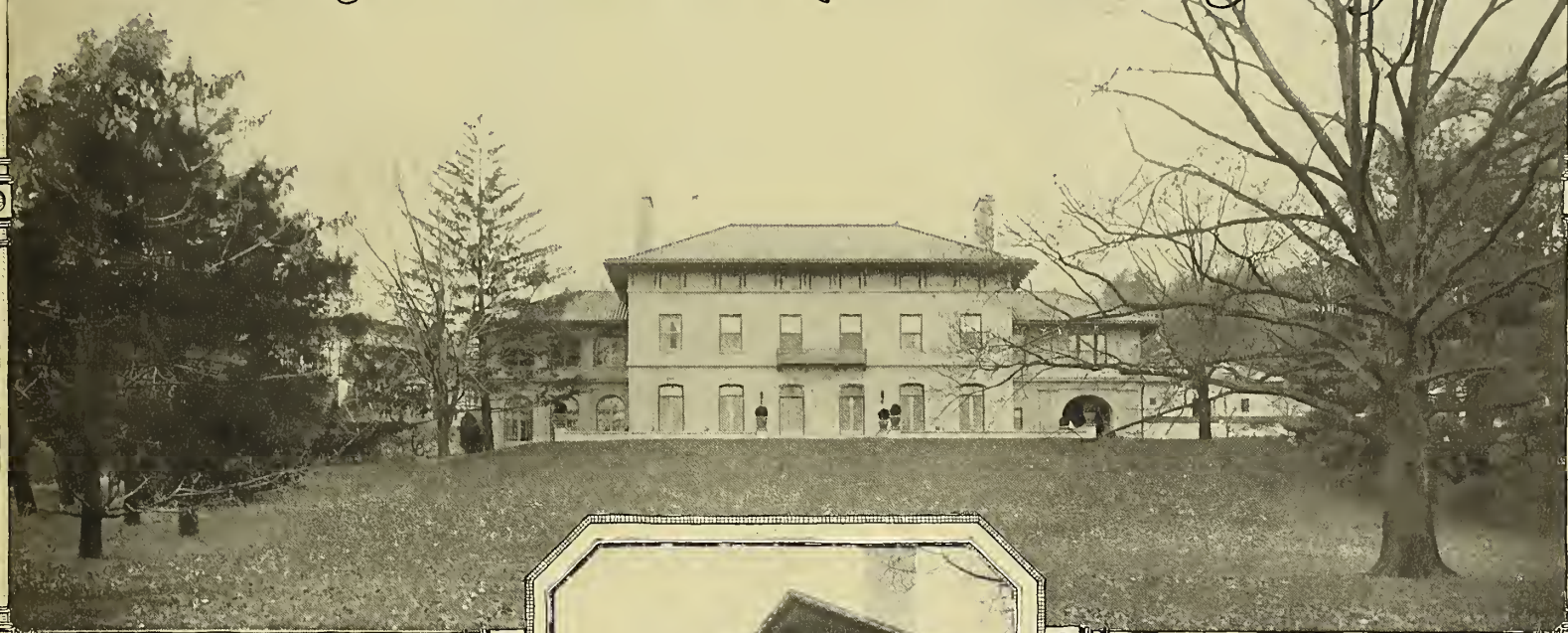


The Wedgwood copy of the "Portland Vase" brought £399 when it passed into the Sprague collection

The cup-plates found in American collections are usually of native manufacture, and while in no sense comparable esthetically with the cup-plates of porcelain and pottery, are still interesting historically. The majority of the glass cup-plates were

"OAK KNOLL"

A Georgian House at Montclair, New Jersey



Photographs by Jessie Taybox Beals

"Oak Knoll," the residence of V. S. Mulford, Esq., is what might informally be called English-Italian in style: Italian in grace of line; English in strength and dignity, constituting a Georgian house. Situated on a hill, a sweeping view of the surrounding country is commanded



Hiss and Weeks, architects

Characteristic of the interior finish throughout is the delicate paneling of wall and ceiling surfaces shown in the reception room below. The hand-carved fireplace, brought from an English manor house, furnishes the decorative motif carried out in the room



THE style of an ideal residence should unite elements of masculine strength and feminine grace. In finding such a combination it is hardly surprising to learn that the inspiration is drawn from two different sources; indeed, from two different nations. For contributing grace of line, the Italian school is preeminently qualified; while elements of strength and dignity may well be derived from English models. Thus we have what may be called, informally, an English-Italian style of architecture. It was this interesting combination that gave rise to what is technically known as Georgian. And when this same style with certain modifications was transplanted in America, the form evolved took the name of Colonial. Thus it comes that in a Georgian house we are apt to find touches that have become familiar to us under the name of Colonial. The principles we have briefly outlined are clearly embodied in the residence selected for present consideration.

In the setting of "Oak Knoll" one observes two important features: elevation and space. The former commands an outlook across a broad, undulating sweep of valley. On the far horizon, if the day is clear, the towers of New York may seem like shafts of light. As to space, the grounds comprise about five acres, with a frontage of 450' on Mountain avenue and 500' on Union street, Montclair, N. J. Plenty of elbow room is essential to a structure of this character. The inclusion of grounds and



Quarried from the Riviera district, this blanche-violet mantel adds a pleasing note of brightness to a somewhat massive room. The decorative border above is of fruits and flowers

the relation of buildings to them, are integral parts of the general plan. In fact, it is only when nature is an accessory that residential architecture can be seen at its best.

The house itself covers an area of about 137' x 70'. Generous as these dimensions are, a certain conservatism and restraint in the avoidance of over elaboration impart

to the whole an atmosphere of refined simplicity; and this constitutes one of the most pleasing features. The felicitous arrangement of windows and arches cannot fail to be noticed. A genial note is furnished by the roof done in varied red Italian tiles, showing warm against the contrasting coolness of the green trees and blue sky.

It happens that these notes were made after the trees had shed their leaves, to allow for better photographic opportunities. In summer the grounds are treated with due regard to the approaches to the house and to landscape and garden effects. There is little to note about the garage, stables and other outbuildings, except to say that they are so studied and executed as not to be obtrusive and to be in subdued harmony with the main structure.

"Oak Knoll" is found to be as consistently Georgian inside as out. There are portions of it, indeed, which appear to be English models transplanted bodily. But before proceeding further there are impressive features in the main hall which command attention.

Any good hall has something of the effect of welcome; it is a sort of architectural handshake; and, more than that, it is a silent but persuasive invitation to penetrate into the rooms beyond. This last impression has been very skilfully created by the architect in the present instance. A noble entrance to the rooms has been provided. A long hall is generally rather difficult to plan satisfactorily. The problem here is well solved. The length is



Its unusual size gives the dining-room a note of dignity, aside from the paneled walls. The motif of the decorative border, shown in detail in the picture above, is continued in the cornice. Hanging above the sideboard is a Khiva Bokhara rug in Turkoman weave of the Seventeenth Century

counterbalanced by an extension of the width through graceful pilasters on the side where the fine Georgian stairway has such commodious setting. The opposite side is relieved by interesting panels and large, light openings into rooms. The paneling of the ceiling also prevents any undue elongation of line, so that the effect of the whole is one of spaciousness combined with symmetry and proportion. A feature of this entire floor is its alluring vistas, obtained not only from the hall but from the various rooms.

At the extremity of the hall one catches an attractive glimpse of what is known as the Palm Room. Probably this is not the room which the visitor would naturally enter first; the reception room might have a prior claim. At present we are inclined to allow the hall to lead us, especially as the Palm Room is one of the most notable rooms of its kind in America. Its black and white Italian marble floor contrasts pleasingly with the soft apple-green latticed walls and ceiling, and carries out the black and white color scheme of curtains and furniture. The numerous, large and beautiful windows, when swung open in summer, give all the airiness of out-of doors; and even when closed they impart somewhat the effect of a sun parlor. The idea of openness is further intensified by the latticed ceiling and walls. The center of the ceiling by a well-known artist includes interesting Wedgwood tile effects in black and white, connected with strands of green. A graceful finishing touch is noted in the chaste old palace mantel, with mirror completely filling the arched wall panel above. The whole is in the style of Louis XVI, but is sufficiently in line with the motifs of the Georgian period. Indeed, a counterpart of this room is understood to exist to this day on an estate in England.

Immediately to the left on first entering the hall, is the reception room or salon. One well-defined characteristic of the interior of "Oak Knoll" is clearly observable here: namely, the artistic paneling of wall and ceiling surfaces. In the case of the ceiling, the octagonal and circular divisions, constitute a chaste setting for the ornate central lighting fixture. The rich moulding and cornice also deserve notice. The upper and lower paneling of the walls, faintly suggesting a wainscot without its heaviness, prevents the extension of flat masses and relieves the eye. The rare and distinctive fireplace furnishes an attractive objective point as seen from the large music room adjoining. The fireplaces in both rooms were brought from an ancient manor house in England, and are at least two hundred and fifty years old. Naturally, they are hand-carved original designs which cannot be found elsewhere. Their respective motifs furnish the decorative motifs carried out in the rooms. For example, the sunburst effect surrounding the cherub head in the fireplace illustrated, is repeated in radiations surrounding the central lighting fixture. A word of praise is due the splendid floor, inlaid with heart of oak in herring-bone pattern. Extending through both rooms, it makes one of the best dancing floors imaginable.

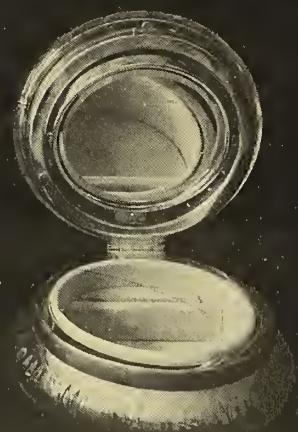
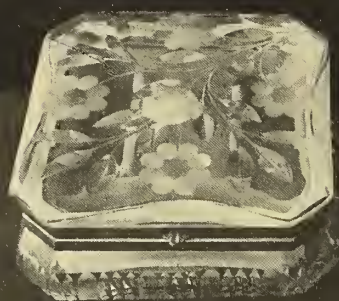
The other rooms of the house have as well-defined individuality as those already referred to, without doing any violence to
(Continued on page 58.)



A long hall is generally rather difficult to treat successfully. The problem is solved, in part, by large openings into rooms and an extension of width on the other side

Each bedroom has some distinguishing characteristic. In the Lilac Room, for instance, the window treatment is at once charming and unusual

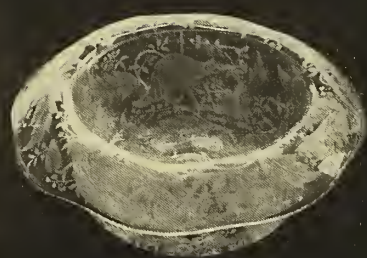
Latticed walls and ceiling in soft apple-green contrast pleasingly with the black and white Italian marble floor in the Palm Room, which serves as a sun parlor



Each plate in this ice cream set of polished glass shows a different design. Platter, \$37.50; six plates, \$20



Jewel cases in etched glass are a welcome diversion from silver and ivory; \$13 and \$10



THE JEWELRY OF THE HOUSE

Daintiness of Fabric, Line and Decoration that Makes Glassware Indispensable in Every Room

Tiny fighting cocks, engraved on the sides, form the sole decoration on this delicate cocktail set. The tray is finished at the edge with a beaded rim. \$14.50

A graceful bowl set on a mahogany standard and balanced by a porcelain parrot makes an attractive gold fish container. \$8.25. Japanese turtles, birds, etc., come separately

From across the sea comes this quaint little scent bottle (right) of circular lines. A pair of them on the dressing-table would be effective. \$10 each

Of rock crystal, this decorative urn-shaped candy jar may appear to advantage on the tea table or form one of a pair on the buffet. \$20

This exquisitely etched "fruit cooler" is in two pieces, the lower one to contain ice; the upper one containing the fruit, to slip into the lower one. \$20

Black overlay in imitation of early woodcuts gives the two scent bottles shown at the left an antique flavor and takes the place of engraving. Square bottle, \$7.50

Glassware forms an important part of table decoration. In the photograph below are suggestions for goblets, engraved bon-bon dishes and a vase with nicely balanced curves

For use on the floor rather than on the table, this tall vase gives the flowers room to breathe and sets them off to best advantage. \$22





The old theory that a hen must be kept warm in winter has been exploded. Modern poultry breeders advocate the use of fresh-air houses

POULTRY HOUSES FOR THE AMATEUR

A Record of Progress Up to the Present Model—The House that is Best for the Hens—
Costs and Methods of Construction—Fitting in the Accessories

E. I. FARRINGTON

TO the average man a hen house is simply a hen house and nothing more, but the average man is not familiar with the distinctive features of poultry architecture. It is hardly necessary to point out, however, that there has been a great change in one respect within the past few years. It was not long ago that every poultry keeper, professional as well as

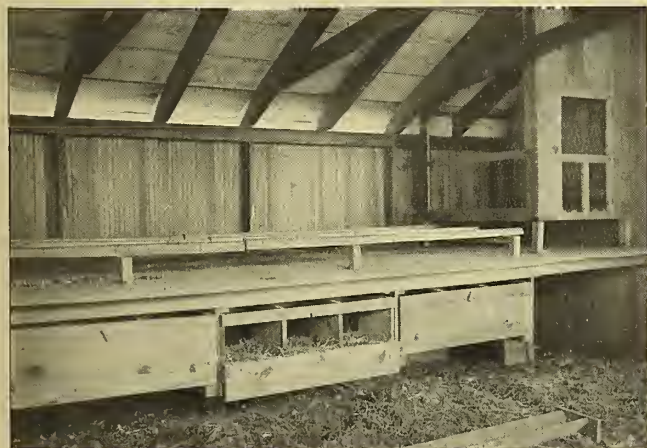
amateur, supposed that fowls must be kept warm in winter. They built their houses with double walls, put on double windows and even set up stoves.

As a consequence of this close housing there were sick fowls everywhere and winter eggs were few and far between. Then somebody discovered that the substitution of muslin cloth for glass in the windows

would let out the moist, foul air that always accumulated in a tight house without making the hens any less comfortable. That was the beginning of a revolution in poultry house construction, and before long a daring New Englander had gone to the extreme of building a house wholly without a front wall. And, curiously enough, that form of house, just as he designed it, has gone all over the

country, and even in Canada hens are being kept in open-front houses of this type. They freeze their combs sometimes, but they are much healthier than they were in the old-style houses, and they lay more eggs.

While the majority of poultry keepers have not gone so far as to erect houses of the extreme open-front type, some form of fresh-air house is now favored by prac-



Interior of a model breeding house. The best roosting perches are made the same height of 2" x 4" scantling



A novel and inexpensive shed roof colony house in use on the Government Poultry Farm at Beltsville, Maryland

tically all those who have kept abreast of the times. It has been learned that fowls do not suffer from temperatures as low as zero if their houses are free from dampness and drafts. Their natural body temperature is higher than that of human beings, and Nature has clothed them warmly. They have one tender spot—the comb—and it is not wise to expose birds which have long combs to zero weather; yet this does not mean that tight houses with glass windows must be used for such breeds as Leghorns and Anconas. These breeds will thrive in just the same type of house as Plymouth Rocks and Wyandottes, if a curtain of burlap or muslin is dropped in front of the perches at night. These curtains may hang from wires and rest against the dropping board, or the cloth may be tacked to light frames hinged to the ceiling and dropped at nightfall. They are to be used only in extreme weather, when they will prevent frozen combs while allowing an abundance of fresh air to reach the roosting birds.

THE TOLLMAN FRESH-AIR TYPE

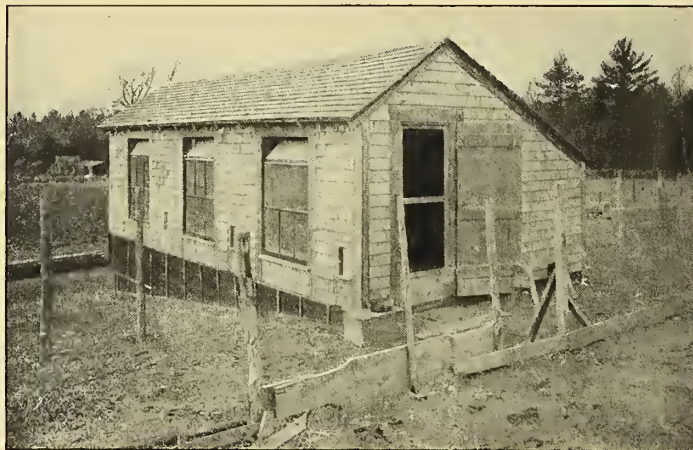
No form of fresh-air house should be less than 10' deep, and it is very desirable to add 2' more. In a shallow house the wind will blow directly upon the birds at night, which is not as it should be. The extreme type already mentioned, commonly known as the Tollman house, has greater depth than width and a double pitch roof. An ingenious theory, used by the advocates of such houses, claims that the air in the house acts much in the fashion of a pneumatic cushion. Trapped by the shape of the building, it acts as a buffer to the air outside, so that everything is perfectly calm and quiet at the end where the perches are located, even when a gale is blowing outside.

Poultry houses of this kind have one common fault—they do not admit sunlight to all of the interior, and, as sunlight is the best germicide and general disinfectant known, it ought to be made welcome. Quite naturally, therefore, we are introduced to the semi-monitor type of poultry house, which is deep and also sunny. When this kind of house was built with windows years ago it had little to commend it, but now that the lower windows have been removed and fresh air allowed free ingress it is a very practical sort of house indeed and well adapted to northern sections, where the days are short in winter.

The semi-monitor house had a double pitch roof, but the rear slope is high enough to allow for a row of windows above the front slope. The front may be left with from one-half to one-third entirely open, although many poultry keepers like to have muslin curtains in frames hinged to the sides or top for use in very stormy weather or when a



Fresh air colony houses of the shed roof type may be constructed at an average cost of fifty dollars for fifty hens or may be purchased ready made



Houses of the semi-monitor type have a double pitch roof, but the rear slope is high enough to allow a row of windows. Such a foundation will exclude rats



Stucco board cuts the cost of construction at least 10 per cent. This material, which comes in squares and is nailed to the frame, is rapidly growing in popularity



Field stone may be employed effectively when one's residence is of the same material. Naturally such a building is more expensive than a frame house of the same size

gale is blowing. Such a house has perfect ventilation, protects the hens from the wind and yet allows the rear walls as well as the scratching pens in front to be flooded with sunlight. With the upper windows closed, the air-cushion theory applies favorably and the house is convenient to work in. It may be 18' or 20' deep and as long as the owner's needs require, being divided into pens 10' wide. The semi-monitor type may seem to the amateur to be constructed on somewhat elaborate lines, but it is very satisfactory all the year around.

A SERVICEABLE BUILDING AT MINIMUM COST

The average amateur usually erects a house of the conventional shed-roof type, and generally shows good judgment in so doing. If it is to be comfortable to work in, the house should have a front elevation of about 7', while the rear wall should be 4' high. There is no satisfaction in caring for hens in a house so low that one has to walk about in a round-shouldered attitude.

A shed-roof house should have perfectly tight rear and side walls, but it is not necessary to have them double boarded. Single walls of unmatched boards covered with roofing paper may be used, or the boards may be of a better quality, matched and painted. In any event, the boards should be planed on the inside, for then they will hold less dust. When the roof has only a moderate slant, paper is a better covering than shingles, and, if the slope is toward the north, will last a long time. Paper is warmer than shingles in winter, and also in summer, the latter being a disadvantage; but if openings for ventilation are made in the rear wall just under the roof the house can be kept comfortable. These openings should have tight-fitting shutters for winter protection.

Shed-roof houses built by most practical poultry keepers nowadays have either a combination of muslin and glass in the front wall or no glass at all. The arrangement I have found most satisfactory after years of experimenting has a long, horizontal opening in the front wall about 3' above the floor which is fitted with a muslin-covered frame. Under this opening is a single sash of glass, the bottom being almost level with the floor. The long opening lets in an abundance of air, but is so high that the wind does not blow directly on the fowls. It also allows the sunlight to flood the rear wall, but it is necessarily so high that the morning sun does not shine on the floor where the birds are. The low window, on the other hand, admits the warm rays as soon as the sun is up, and the hens love to bask in them on cold mornings.

THE COST OF CONSTRUCTION

The matter of costs is naturally of importance, but it varies greatly



Although somewhat elaborately constructed, the semi-monitor type is excellent for cold climates because it is deep and yet well lighted

in different parts of the country, and, of course, with the type of building. In a general way, though, it may be said that a serviceable, permanent poultry house of the shed-roof type may be constructed at a cost approximating one dollar for each bird to be confined in it. That estimate is figured on the basis of four square feet of floor space to a bird, the amount of room commonly allowed. In a small house, however, more space is needed per hen than in one which is more commodious, for it isn't numbers which a hen dislikes as much as lack of freedom to move about. A house costing slightly under \$100 has just been finished by the poultry instructor in one of the eastern farm schools. It has accommodations for one hundred hens, is covered with good roofing paper, has an earth floor and stands on a foundation made of flat stones. The use of shingles in place of roofing paper would increase the roofing cost 50%.

A flock of from twenty-five to thirty hens is quite large enough to supply all the eggs needed by the average household, and

a house 10' x 12' will accommodate such a flock comfortably. It can be built for \$30 in almost any part of the country, if an earth floor and only one sash of glass be used.

The original Tollman house was 14' wide and 24' deep. That type of house is still in common use and will provide quarters for one hundred hens. If built with an earth floor the cost need not exceed \$125 in most sections. Concrete floors, which Mr. Tollman recommends, increase the cost by \$10 and upwards. The proportionate cost of this kind of house decreases with its length. If made large enough to accommodate three hundred hens it will be 50' x 24' and cost about \$275.

Naturally, too, a house with a semi-monitor roof costs somewhat more than one with a simple shed roof, yet the difference is not great. For a house 20' x 20', for example, it would amount to only about \$20, figuring five sash at seventy-five cents each.

THE USE OF MORE EXPENSIVE MATERIALS

And, of course, it is not necessary to

build the poultry house of wood. The use of cement is growing; field stones are sometimes employed to obtain special or unusual effects; and terra cotta hollow tile is being widely recommended. Hollow tile is really one of the best materials to use and looks well whether plastered or not. It is used to advantage when the residence of the owner is constructed of tile or of stucco, and is especially desirable for incubator and brooder houses, as it is a non-conductor of heat to a remarkable extent and maintains a uniform temperature in the face of sudden weather changes. The cost of such a house varies greatly in different parts of the country because of transportation charges. Stated in a very general way, it is 25 to 50% more than that of a frame house, but the amount is still small and hardly to be considered by the man who is laying out an estate and wants all the buildings on it to be uniformly attractive.

Stucco board is not very well known as yet, but where it can be obtained is being

(Continued on page 60)



Still in common use, the Tollman type of house, large enough to accommodate three hundred hens, may be built for about \$275

SEEN IN THE SHOPS

Addresses of shops where these articles may be purchased will be furnished on application. Address Readers' Service

Where candles are still in such prevalent use as a means of both light and decoration, this wrought iron "ship-light" would appeal to both a practical and an artistic mind. It sells for \$3.50

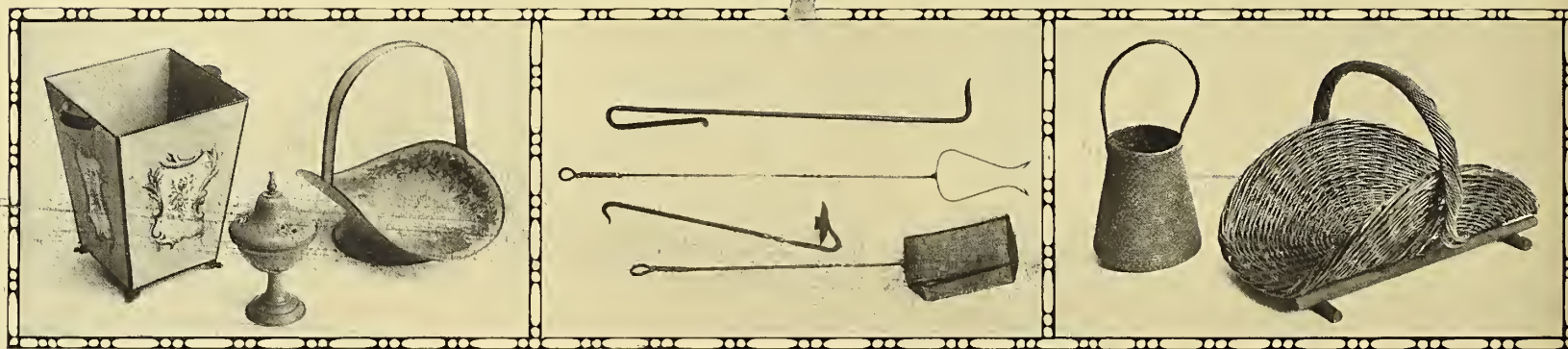


We like our toast hot in this country—a strictly neutral declaration, please. That is evidently the honest intention of this little toast-cover, which proclaims the fact in blue cross-stitch and baskets of flowers on the linen napkin folder. \$9.80 a set



Thanksgiving and Yuletide dinner tables would find this nut-cracker a useful adjunct; and the simplicity of its design would not offend the most discerning taste in table decoration. Plain mahogany is the bowl, and the cracker is fastened to its base. \$5

This door-knocker, made of a slender horseshoe, is a quaint device for the bedroom door—not for the stables. The hovering superstition always makes this design an acceptable one. \$3



Peculiarly reminiscent of earlier and gaudier periods, hand-painted furniture and ornaments are still in the height of their vogue. Three little utilitarian pieces of tin are shown above. You may hang the garden basket on your arm for \$11.25; the scrap-basket may grace your boudoir for \$15; the potpourri jar of light blue may hold your rose-petals for \$15

The crackle of burning logs, the odor of toasting marshmallows or of roasting chestnuts, long winter evenings by the open fireside—are all conjured to the mind by this group of wrought-iron fireside tools. Despite the popularity of this revived material, the objects shown above are all within the reach of the moderate buyer: poker, \$3; corn popper and toasting fork, each \$3; hearth candlestick, shown above, pair, \$10.00; hanging candlestick, \$3

The same shop that fosters individuality in toast trays and breakfast set offers an adjunct to family gatherings in the shape of an ample and graceful wood basket. This is of woven twigs, stained dull green and warranted to hold enough wood for an entire day's consumption. \$6.50. The unique wastebasket shown with it is the product of Italian weaving. \$2.25

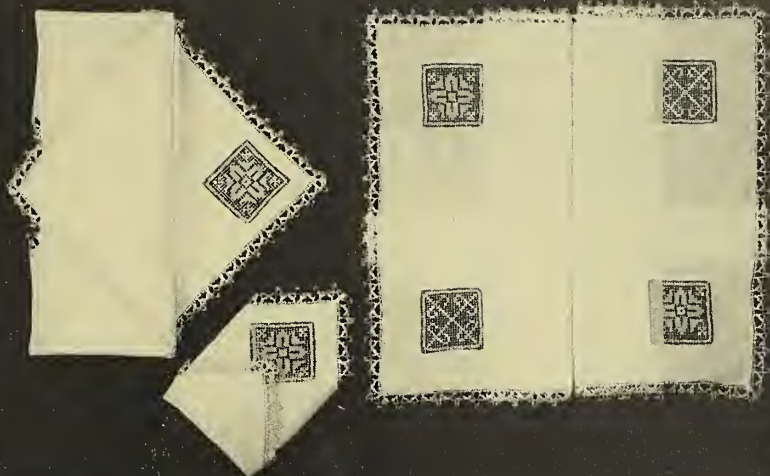
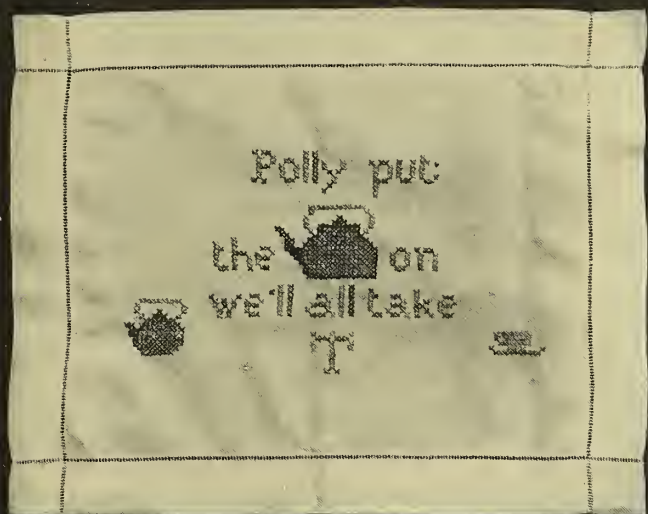


Old English pheasants and quaint flowers in shades of rose, blue and golden yellow mark this Doulton tea service as a reversion to early design. The pieces are more or less Spode in shape, and the color scheme is set off by a tiny edge of black. Teapot, creamer and sugar bowl, \$22; cups, the half-dozen, \$25; tea-plates, the half-dozen, \$24

Tunisian pottery is a new note in house decoration. This lamp has been here long enough to become domesticated, and coils of wire cord proclaim it as destined for the American home. The shade is of silk and veils three electric lights. Price \$150

No Occidental artist could be responsible for the combination of silk pieces that form the shade to this interesting piece. Strips of silk in many colors, sewn together with apparent disregard of the spectrum, make this shade unique. \$125





Cross-stitched rhyme in anagram is the feature of the tray cloth shown. Although evidently intended for the grown-up rites of afternoon tea, it would be doubtless welcome on the supper-tray of the child who knows her Mother Goose and similar lore. \$1.85

The same importer of Tunisian ware, shows many little tiles which may be made utilitarian by domestication under the coffee-pot. Such tiles, in many designs and colors, are to be had for \$5



There is a certain charm in a thing that belongs definitely and exclusively to one's self. "Individual" is an adjective that has of late gained wide popularity. It will never be quite out of fashion to initial the household linen and silver, but here is a little "one person" breakfast set of linen, filet and Cluny, without initials, that is distinctly personal. The set comes in several designs, this one at \$7.85



Less expensive than the Tunisian lamps shown, are plant jars in tile patterns, which, however, may be made over into lamps if preferred. Very charming, for one who likes an Oriental note in the room, is one of these jars, in the dull blues, yellows and greens of the Tunis designs, full of grasses, ferns, or riotous vines. They are particularly suitable for the conservatory or the small formal garden, as their decorative quality lends itself peculiarly to a setting of that kind. \$6 and \$15



Wedgwood designed this exquisite jasper vase, known as the Duke of Portland ware. It is valued at \$1200; the exhibition shows copies, however, ranging from \$28 upwards that defy differentiation from the original

Here is a veritable Pandora's box for the children; except this one is full of bluebirds and their attendant good luck and happiness. The little china cabinet is of cardboard simulating wood, and is easily moved about, even with all the dishes inside. The cabinet is priced at \$6.00; the dishes come separately

GARDEN SUGGESTIONS & QUERIES

Winter Protection

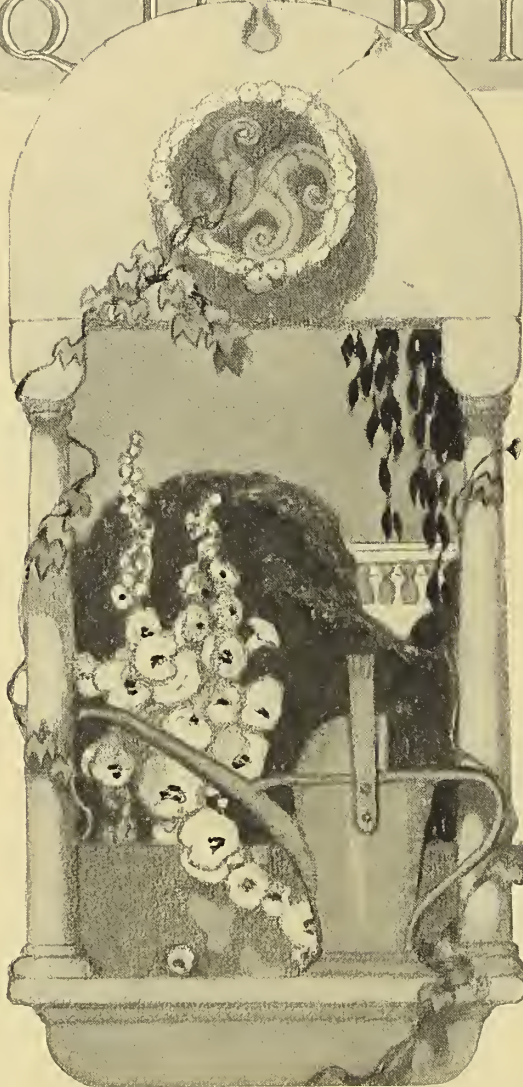
THE secret of successful winter protection is to keep the ground frozen. The mulch itself, however, should be of such a nature that it will not freeze, but will remain dry and porous, freely admitting air and allowing rain and snow to pass through it without making a wet, soggy mass. Manure, if it is of the right kind, is the best thing for mulching hardy borders, bulb beds, and for use in other places where it does not come into contact with any tender, new growth, or would be in itself objectionable. It should be either light and dry, with a good percentage of straw or bedding, or so thoroughly decomposed that it is fine and spongy. Any that is wet or lumpy must never be used for this purpose.

In many places it is easier to get leaves or marsh hay than the right kind of manure. These make an excellent mulch, the kind recommended by nature. If possible, only leaves of hard wood, such as maple or oak, should be used; the sorts which decay rapidly such as birch or alder, may become water soaked and freeze, causing a great deal of damage. For many purposes evergreen boughs laid flat on the ground over pansies or hardy perennials will answer and are easy to apply. Protection is sometimes given by covering or tying down the plants to be safe-guarded; this may be done with roses, raspberries, or with any plants of such a nature that they can be bent down to the ground without injury; they may be held in place with earth or pegged down and covered with the regular mulch. If soil is used, great care should be taken not to put it on until the beginning of continued freezing weather and also to remove it early in the spring, before growth starts. The best mulch for strawberries is clean meadow or marsh hay. Give a final cultivation and in cleaning be sure to get all the weeds and grass out before putting the mulch on. Three inches over and between the rows will be sufficient in most localities. Marsh hay makes a good mulch for the flower beds and borders where manure and leaves cannot be readily obtained. Grain straw, which is usually more expensive, is not so good for this purpose.

In applying any mulch, let the ground freeze first for an inch or so, but be sure to get your material ready ahead of time. Large empty bran sacks may be bought for a few cents apiece and these are excellent for picking up and storing your leaves until you are ready to use them. The neatest way of holding leaves in place where they are to be used is to put a temporary fence of 12" chicken wire, supported by small stakes, around the bed or border to be covered; or evergreen boughs or boards may be used to hold the leaves in place until they become settled.

Bedding Plants To Winter Over

There are a number of plants which, though naturally deciduous or dormant, are not quite hardy enough to survive our northern winters, even with protection. Among these are the tenderer hydrangeas and standard roses, century plants, fig trees, oleanders, etc. A clean, not too light cellar, preferably shut off from the heating plant, is a good place in which to keep them. Only enough water should be given them to keep the soil from drying out. Fresh air should be given occasionally. A convenient way of handling standard roses is to dig a trench in a thoroughly drained place, line it with straw, lay the plants down in it and cover them over with boards, soil and manure. Roses for wintering in the cellar may be handled easily by putting a little soil in the bottom of regular cracker boxes. Just before the ground freezes take up the plants, prune off the long tops sufficiently to make them convenient to handle, and place several with all the soil that will adhere to the roots in each box. Small cleats nailed to both ends of the boxes or small holes cut out with a keyhole saw will make them much easier to handle. They should be set out as early as possible in the spring.



CONDUCTED BY F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds.

With inquiries send self-addressed stamped envelope.

Keep Up the Insect Campaign

Attack your insect enemies in their winter quarters. Two minutes spent in destroying a cocoon or mass of eggs now will save you several hours of spraying or dusting next summer. One of the most disagreeable and destructive of these is the tent caterpillar. Egg masses may be found on the terminal twigs of apple, wild cherry, or other trees where they have been seen, and the cocoons may be readily distinguished, if one keeps an eye open for them, under old bags or boxes on the walls of out-buildings, or any other place that affords a partial shelter.

As soon as the harvesting is all done, make the final clean-up of the garden, and before putting on the mulch cut off the old tops of perennials, rake them up and burn them. Every little bit of rubbish is a menace; old flats, tomato poles, berry baskets and other trash ordinarily burned in the spring had much better be cleaned up and burned now, rather than after they have safely harbored some pest through the winter.

Get the Frames Ready for Winter

Before hard freezing set to it that the frames, if made of board, are well banked up with earth or manure for the winter. Sash and shutters, of course, should all be in good repair. Any cracked or loose lights of glass had better be attended to now. Even the frames that are not intended for winter had better be prepared now. Dig in a good dressing of well rotted manure—3" deep all over the surface is not too much. Another good plan is to secure your

manure now and stack it in an empty frame during the winter. This will prevent the ground in the frame from freezing so that you can use it as soon as possible in the spring without waiting for it to thaw out; and the manure, when removed, will be thoroughly decomposed and fine, in perfect condition for use for the greenhouse or the hotbed.

Where the winters are moderate or where extra protection can be given with double glass sash, the last planting of lettuce, radish, spinach, etc., can be made now. It is better to resurface the soil of the bed even if only for 2" or 3" deep, with fresh soil from the gardens. If any of the summer crops in the frames have been infested with insects, a good fumigation with tobacco dust or paper before planting the winter crops will be advisable.

The Work Indoors

It is at this time of the year's work that the great advantages of a small, practical greenhouse become evident; the gardening work may go right on in spite of freezing weather and storms which make it impossible to get at the frames. A small sowing of lettuce should be made at least every second week, and a few radish put in every week. It is well to have definite days for these tasks or they are likely to be overlooked. If the house has a warmer section, melons and tomatoes can be grown now, but in the single house in which cooler-blooded vegetables and a general collection of flowers are growing, it is not wise to attempt these things until spring, when the cooler things have been moved out and the house has to be kept hot for the tomatoes, peppers, egg-plant, etc. Strawberries, potted up before the ground freezes and then sunk in the frames to give them a rest for several weeks, may be brought into growth in a cool house, and will bear quite abundantly. Good strong crowns only should be selected and put into 5" or 6" pots.

Flowers in the Greenhouse

The earliest of the bulbs for winter blooming, put in pots or flats to make roots in August or September, should be brought in this month and put under a bench, or where they will be cool, for a few days until growth starts. Then give them more light and a little higher temperature. A last lot of bulbs may be potted up now and put into a pit or frame for spring flowers. They should be well protected from frost and carefully tagged. Bulbs of oxalis, tuberous begonias, freesias and callas do not need this preliminary cold storage, but can be planted now and started directly in the greenhouse. Plants of any of these will give an abundance of bloom all through the spring months.

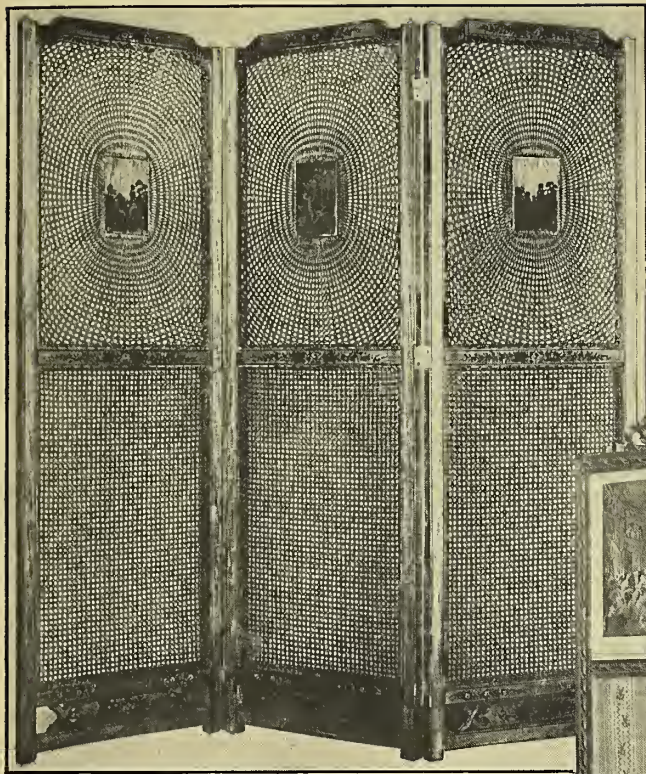
Careful attention should be given to the supports for carnations. Whatever system of support is used, string, wires or stakes keep them growing straight; if once allowed to sprawl, they will become a hopeless tangle that cannot be straightened out without much loss and injury. To get the best blooms, you must disbud frequently. Watering with liquid manure should be done on the first sign of their beginning to "play out." Keep the soil well cultivated; no amount of feeding will overcome the effects of a crusted soil. Watch every part of the greenhouse carefully for the first signs of any plant lice, red spider or other intruders. A regular fumigating with tobacco once a week is the best method of prevention—and ten minutes of prevention is worth two hours of cure.

Chrysanthemums will be going through the critical period of their development now; give them an abundance of water and air and watch out for the black aphid. If, in spite of precautions, he puts in an appearance, spray with some nicotine solution and fumigate thoroughly a few days later. For the largest flowers only one bud on a plant is allowed to develop, but, personally, I have always considered this a sacrifice of the natural grace and beauty of the chrysanthemum.

INTERIOR DECORATIONS

CONDUCTED BY
AGNES FOSTER

Questions on House Furnishing and Decoration will be answered promptly and without charge by this department. Send self-addressed stamped envelope.



Suitable for the dining-room or living-room. This type is satinwood finished in tan and decorated with painted panels. \$171.50

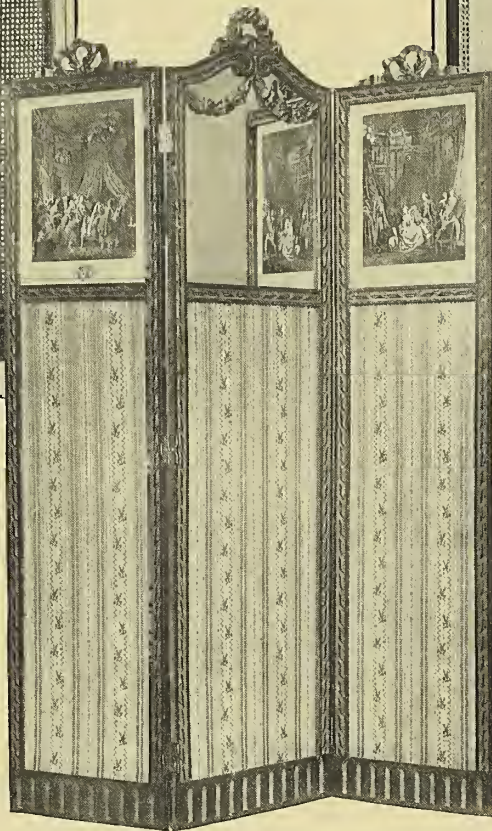
Painted Woodwork

THE day has passed when to preserve the grain of the woodwork was an all important feature with architects and decorators. The distinct characteristic of each wood and its fine subtle difference in grain is appreciated and used to advantage; but it is no longer a crying sin and shame to cover up with well-applied paint the coarse grain of a cheap inferior wood. Time was when the grain of wood was so coveted that painters imitated it, not in its simple, fine gradations but in its coarsest crudity. Witness the finish of the door panels in many of the New England country houses. You can pick the resplendent, omnipresent grain off with your finger nail. It must have been rather good fun to grain doors, for the work is done in such broad sweeping strokes as to have the look of being done with the keenest enthusiasm.

The pendulum has swung. We now paint our woodwork not only in ivories, greys and tans, but we run the gamut of all colors. And it is surprising how generally successful we are—for not only do we achieve novelty, but restful, livable interiors.

There are several cases where painted woodwork is distinctly preferable to stained. In modern apartments where the finish is inferior, a room may be made more elegant and refined by well-painted woodwork. Take the case of the cheaply constructed black oak trim of a dining-room. The room may be made lighter—a feature generally to be desired in a modern apartment—and much more distinctive, with cream woodwork. Cheap oak always suggests arts and crafts and mission furnishings, and if we are the lucky possessors of a dining-room set of good mahogany, the effect of our room is spoiled by putting it against black oak. It has been the style to panel an apartment dining-room up to the "stein rail" in oak. A scrumpy little dark-toned room, hopeless in its commonplaceness, was the result. Much could be done by painting this a good French grey, putting a plain grey paper above and in place of the thoroughly detestable stein put one or two good pieces of blue china and a piece of pewter to tone in with the woodwork. A plain green, blue or grey rug and mahogany or painted furniture would at once lift your room from the mediocre and at no great expense. Also the effect would be of a much larger, more airy, spacious and refined room.

The same is true of the parlor or living-room. Cheaply finished woodwork has generally a sickly, yellow tone. It is neither "fish, fowl or good red herring" as to the decidedness of tone. The wood being carelessly selected each surface varies beyond the point of interest. The effect is given



More fitting for the drawing-room are the French screens, gilded birch, hand carved, with rich fabric and etching panels. \$60

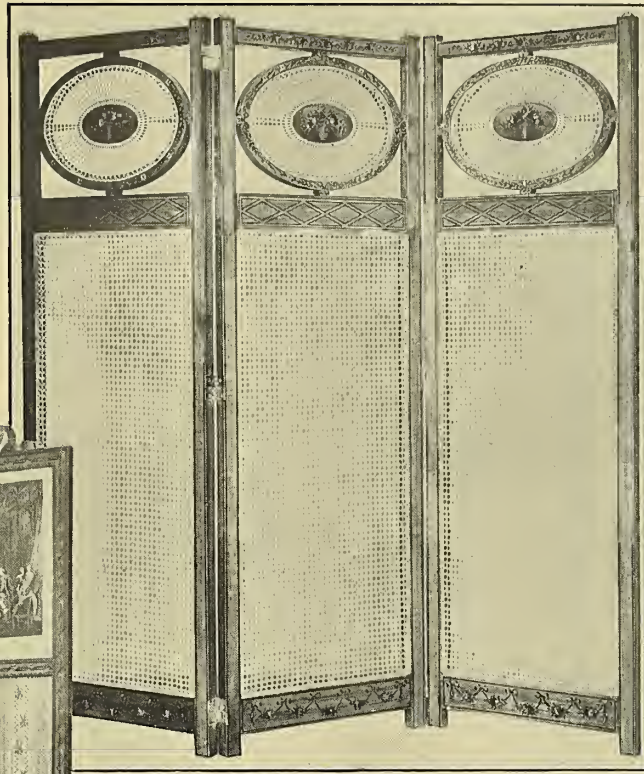
of distinct unconnected surfaces, unrelated as to general tone. These all may be pulled together, so to speak, by a uniform coat of paint, thus escaping a too spotty effect of various toned grains.

Another advantage in painted woodwork is that in a smallish room with several openings, entailing much trim, the cut-up effect is overcome by painting the woodwork to match the wall surface. The doors and windows become less noticeable and melt into the wall surface. The room is more restful and looks twice the size. A small room I have in mind had three doors and two windows. The paper was an excellent medium-toned tan and the woodwork was black oak. The room looked a succession of openings and cross lines. Later the woodwork was painted to tone in exactly with the paper, shelves were put across one closed door to simulate a built-in bookcase. No heavy curtains were put at the windows to accent them, merely a soft, deep cream scrim. The room was transformed.

If we wish to get an effect of color in woodwork, rather than the more general effect of a neutral tone, we must adhere strictly to several well-founded rules.

There must be the same general value of color in the side wall and the woodwork. That is, if we paper our walls in a delicate shade of yellow, our painted woodwork must be of the same value in color in lavender. We cannot put with a deep-toned yellow a delicately-toned lavender, or *vice versa*. The value must be the same, else the effect will lack harmony. The deeper note of contrast may be in the rug or furniture or in a very deep accent of a small accessory.

A rather dingy room with tan paper and dark stained woodwork was quite made over by doing the walls over with a grey striped paper in the lightest possible tones and painting the woodwork a light blue-green. The room became large and light in appearance. The old brown rug was dyed



A rattan screen in the dining-room gives sufficient privacy and yet permits the maid to see the wants of the family and guests. \$122

a deep green and the floor and furniture was painted black. There had to be much furniture in the room, and the black made the furniture appear small and the whitish wall seemed to expand. A medium tone to hold the woodwork and floor covering together was had in the couch cover of a beautiful toned green velour. Black and white shades on the lamps and a curtain of chintz—white and black, with set flowers of green, blue, rose and yellow—gave the room the "punch" it needed.

Tan and putty-colored walls are well set off by using moulding to form panels and painting these in interesting and unusual combinations. A putty-colored wall of rough plaster has panel moulding and rather simple window and door trim of dull blue with a double striping of dull orange. This color combination enriches the wall surface, and, on account of the turn of the moulding, one gets a variety of color. It enlivens an otherwise commonplace wall surface. The orange and blue are repeated in hangings and upholstery.

Screen and Their Uses

A screen can mar or make a room. It should be the last thing chosen in an interior decoration scheme. It may lighten, it may darken, it may pull a room up from a dreary slough of despond of color or it may act as a restraining, calming hand. It always gives a room a sense of spaciousness, of something beyond—or, more probable, behind!

For the bedroom the screen should be light, movable and covered with a cheery chintz. A plain tone screen gives too much expanse of one color. Most rooms cannot stand it, unless it were very neutral. Pretty wicker screens in greys and ivories are attractive in a bedroom. Beautiful screens of brocade and gilt for an elaborate room give at once a French feeling.

For the dining-room, lacquered chintz screens finished with antique round-headed nails are inexpensive and easily made. The pattern of the chintz must be suitable to the dining-room. Cane screens are serviceable since they allow the maid to be watchful of the guests' wants, and at the same time not be apparent in the room. Beautiful screens come in oak and cane suitable for a Jacobean room where cane furniture is used. These screens, of course, do not keep off the draft. Old screen frames may be successfully used by re-covering the panels. A black frame with the panels of black chintz, with peacocks and gorgeous flowers, give a great deal of life and a handsome effect to a dark-toned dining-room.

Chinese lacquered screens are quite the most beautiful of all. The very lacquer itself has a rich lustrous effect. To judge by the minuteness of its detail, the painting is generally done by a skilful, artistic and, it would seem, loving hand.

THE good woman of the house had denuded her closets of spare blankets and sheets, and the garden, her pride since early spring, assumed in that dusk an uncanny ghostliness. Where but an hour before stood lordly dahlia clump and aster bed lay white clouds, as though the heavens had bowed down and rested there. Sure enough, that night the frost came—the first frost.

"I did want the garden to last just a little longer," was her explanation. One could well understand and sympathize.

We feel differently about the end of gardening than about the autumnal cessation of farming. Farming is a business; gardening is an art. In the one we labor for a harvest; we work that the frosts may see our barns crowded and our cribs filled. There is little thought for appearances save a pride in the straight furrow and the well-stacked shock. In gardening we labor mainly for appearances, to make an *ensemble* of color and blossom. Our harvest is a memory. This garden, a creation of our personality and brawn, like any creation, deserves ennobling to an art.

Frost finds our creation complete, our labor ended. We have watched the metamorphosis of seed to blossom and the vision is attained. But ere we can tire of it falls the inexorable blow. An erstwhile glory is reduced to a wilderness of withered stalk and blackened blossom. We who have disciplined the soil and withheld the wayward branch that our endeavor bear greater fruit, know now the discipline of the frost. Perhaps it is well that these things are so. The garden is to the gardener, and comes back most to him.



TO far too many is Autumn one of the saddest seasons. In it they can see only decay and death, not realizing that it is the beginning of a new life. "There is, after all, no dead season of the year, and that period which so many regard as the end is the beginning—Autumn is really the first sign of Spring."

At this time comes Indian Summer, a mellow, lingering afterthought, a memory wraith of smokiness and haze, of burnished leaf and silvering bough, when by some strange alchemy green turns to gold and gold to the dun of winter. Days of warmth without heat, whose harmonies of color give way to grey twilights that steal morosely over the landscape.

Not until the end of the 18th Century was this recognized as a separate season. Since then a dozen reasons have been advanced why it is called Indian Summer. The reasons, however, are not half so interesting as the fact that for once we associate something lovely and peaceful with the Red Man.

It was about this time of year that the Pilgrim Fathers found, in the arrival of a provision ship, just cause for thanksgiving—that and a vicarious gratitude for not having been completely wiped out by marauding Indians. Viewed in the light of present-day comprehension, the Pilgrim Fathers should have thanked Heaven they were vouchsafed the opportunity of associating with Indians.

We, as a people, have many sins on our conscience, but none is so difficult to forget as the injustice done the Red Man by our early settlers. Seeing in him only the lurking demon, because they failed to convert him to their faith, they discounted everything that was naturally beautiful and interesting in his character.



WHEN the white man came to America he had little or nothing to fear from the Indians. They were a people who loved peace, and none so eloquently voiced its beauties as they. Their warpaths, once proverbially fearsome, we since have learned were nothing more than lanes of commerce, of friendly communication between tribe and tribe. Moreover, the Indian was profoundly religious and thoroughly an artist, in handicraft. It took, as George Sheldon, the historian of Old Deerfield, has observed, just about 50 years of the white man's guns, rum and vice, together with the misguided efforts of a long line of missionaries, to undermine the native character

THOUGHTS AT THIS SEASON

and make of the Indian "the child of the devil."

A tender memory of the Red Man has been

left us in a name, however, and Nature conspires in the act—touching hillside and hollow with the richest colors from her palette to make Indian Summer her crowning work.

Even city folk come to know and understand Indian Summer. They know it as the time of kindly coolness when they can work hard without fatigue. They understand that the season is changing because the city's outer rim is swathed in a strange haze, because darkness makes black holes of their office windows where before was only the murk of dusk; scurrying home through crowded streets, the autumnal breeze brings along to them the acrid smoke from chestnut sellers' fires, chrysanthemum hawkers cry their wares, newsies shout of football, cheeks are brushed by passing furs, and once again arrives the homeward hour when they can watch the city's lighted towers ensnare the skirts of Night.



LATER comes the season of the storm doors' resurrection into hideous prominence. From the oblivion of countless sheds and cellars they are hauled forth. One might wish that they be interned there forever. At best, storm doors are unspeakably ugly, albeit they may serve a useful purpose. A temporary architectural detail which seems to have been overlooked, is it not high time that either public taste were educated against them, or a solution sought in better design?

The house with a portico entrance or a vestibule stands some chance of looking fairly presentable in winter; all others are eyesores. Since the purpose of the storm door is primarily to act as buffer to penetrating winds, thus conserving the heat of the house and reducing the coal bills, it would be fairly feasible to enclose the entrance with a wind break of evergreens, placed in temporary but sufficiently solid positions. They would keep green through the winter, give interest to the door, and take away some of that barren appearance most houses have at this season.

Happily, the day may come when we shall have thrown off our prejudice for superheated houses, and not dread, as it is dreaded to-day, the leavening, wholesome, clean, chill air that seeps in through doors and windows.

A previous generation suffered from uneven heating: they passed from torrid rooms to arctic hallways. To-day we suffer from too much heat. Americans who go abroad in winter learn this to their discomfort, for the Continent knows no such pampering. Racially we are given to doing things on a big scale—including the heating of our houses—and the storm door aids and encourages the habit. Why not start to reform at the storm door?



GLANCING through a number of poems written by English soldiers in the trenches, the singular fact creeps out that home to them is quite a different place than it would be to many an American. It means the hop fields, the heather-covered moors, a sleepy village street, a glade in Kent or a Surrey hilltop. Always, whether they hail from the Highlands, the Midlands or along the Cornish shore, England to them is the English countryside.

The soul of England is rural, the soul of America urban. We sing of our "little old Broadway"; lonesome, we want to be remembered to Herald Square; home means to us a teeming city street. We are too young a race to think as the Briton thinks. To many of us—far too many—the country means a backwater life, the grave of ambition, a haven for business failures and physical wrecks. Blindly we believe that the heart of America beats in Wall Street, little knowing that the life blood of the nation pulses along our far-flung western wheat fields, in our rock-ribbed New England orchards and through the cotton plantations of the South. We will come to understand, to value and revere the country only as we appreciate that the heart of a people can never be a bank but must ever be a field. "The holy earth," W. H. Bailey has called it—and holy earth it is.

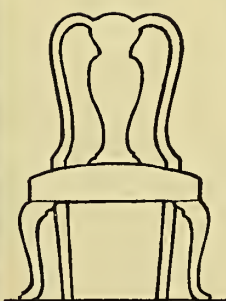


Walnut Desk Table, Design No. 1704, Jacobean Influence,
Size 2 ft. 6 in. x 5 ft.

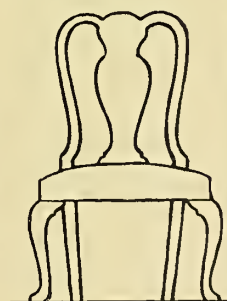
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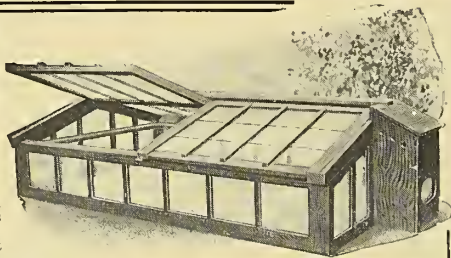
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THE COLLECTORS' MART

Brief descriptions of antiques and curios wanted and offered by readers of House & Garden will be inserted in this column, without charge, until further notice. As the service of The Collectors' Mart is intended for private individuals, articles in the possession of dealers will not be offered herein. Photographs for forwarding should be carefully protected and packed flat and should have postage prepaid. The Collectors' Mart cannot undertake to forward communications if postage is omitted. House & Garden accepts no responsibility with any of the wants or offerings submitted or published. All replies to wants and offerings should be enclosed in stamped blank envelopes, bearing the identification numbers in the lower left-hand corners, and enclosed for forwarding in an envelope directed to The Collectors' Mart, House & Garden, 440 Fourth Avenue, New York City.

Offered: Set of old Girandoles; also, two separate end pieces; genuine old Chippendale mirror, carved mahogany frame, 17" x 29", three antique mirrors with old pictures painted on glass in the tops; genuine old Sheffield plate, teapot, platter, and cake-basket with large solid silver mounts; guaranteed pair of old Staffordshire cottage ornaments. Old brass andirons and fire set with fender; old blue and white spread, dated 1816, especially handsome design for portieres and cushions; mahogany table with handsomely carved legs, also small divan and mahogany sewing-table with particularly handsome stand-ard; also, a number of hand-made old-time braided rugs; all these are old family pieces belonging to an old Long Island family. 12215

Offered: Mahogany and oak inlaid with white holly, an antique English grandfather's clock, Rocky Mountain sheep's head, beautifully mounted, a large specimen; also 14 antique pistols. 12216

Wanted: Old postage stamp collection. 12217

Offered: Octagonal, brass-bound cellarette; claw-foot console table, \$40; corner cupboard, \$10; Sheraton fluted-leg card-table, \$35; six-foot sideboard (mahogany), \$125;

old Sheffield teapot, belonged to signer of Declaration, \$12; 30-inch tilt-top table, \$18; inlaid Hepplewhite bureau desk, \$50; claw-foot library table, \$50; heavy pedestal dining table, \$40; fluted-leg, oval, drop-leaf Sheraton dining-table, \$30; six inlaid Sheraton chairs; rock crystal candle chandelier, \$25; 45-inch Chippendale mirror, \$20; claw-foot card table, \$30; pair old lace bed hangings (four-poster); old lace bedspread. 12218

Wanted: Old candlesticks, brass, pewter or Sheffield; mirror with painted glass picture; old Girandoles, highboy, gate-legged table, old Lowestoft or other china; must be genuine old pieces and reasonable. 12219

Offered: Two old Liverpool pitchers, one with design of the "Farmer's Arms," the other with "Liberty-America" design. 12220

Offered: Two columns, works of Horace, 1783. One heavy old plate, time French Revolution, with crossed flags, sword and shovel, and words "La Toi." One old blue platter marked "Wedgwood" and "California"—scene, with scenes and rose medallions around border. One old blue soup plate with border of pointed leaves and scene of temple and urn. 12211

The Question of Frieze

(Continued from page 31)

arranged that the section may often be interchangeable and considerable latitude is therefore possible in adapting them to the individual construction of any room. With a little ingenuity in the placing, original and pleasing effects can be attained.

Although the artist and the decorator will generally express aversion to these friezes by the yard, the designs for some of them have been made by well-known designers and mural painters and are thoroughly delightful in both line and color. A few of the higher priced ones have the elusive charm of hand-coloring; from England and France come papers which are entirely hand work. But the printer's art has produced some which are almost as effective and sometimes better in drawing.

A frieze must not be too assertive nor too insignificant; it must keep its place as a decoration of the top of the walls, and be equally interesting from the height of a chair. It should be quiet and restful in effect, and yet clear and easily discernible.

Many of them, however, are very disappointing. When seen in the sample-books of the shops they are wonderfully attractive and when pasted up on the wall, a distance from the eyes, they are distressing. They are out of scale with the surroundings; the pattern may be too big for that particular place and seem to jump from the walls, leaving the room no background of quiet and

substantial woodwork or masonry. It may be too minute and give one constantly the desire to go close and examine the details.

VARIETY IN COLOR AND DESIGN

There are a number of foliage patterns which are especially attractive. A design of flat conventionalized branches in two tones of cool green with a darker green outline gives one the impression of wandering in a dim woodland where brooks are rippling and a soft light filtering through the trees. It is lovely in a summer home in combination with white paint.

Some of the friezes show splendidly composed landscapes. In one of these there is a silhouette of trees in exquisite gradations of color, iridescent greys and greens flashing into sapphire blues and flecks of yellow against an opalescent horizon. It has so much suggestion of atmosphere that it seems to bring the veritable outdoors into the room. But this very quality may prove a disastrous pitfall for the unwary who is lured by the fascination of his material into a disregard for the structural purpose of walls as supports for the ceiling. Such a paper should only be used in a room where there are no great stretches of unbroken wall surface but the frequent interruptions of door and window frames, alcoves or fireplace. The woodwork of these will seem to bear



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The Question of a Frieze

(Continued from page 54)

the weight of the ceiling and obviate the startling effect of walls fading into the far-distant vista in the frieze.

Only those designs which show flat conventional treatment can be appropriate for use as part of a wall. Forms should have length and breadth but not depth. Realistic patterns are wrong in principle; they are not good decoration. There should be no perspective, no foreground, no sky. This does not preclude an effect of distance achieved by gradations of flat tones—it simply rejects shading which intimates thickness.

WHEN A FRIEZE IS NOT A FRIEZE

There are many charming arrangements on the upper portion of a wall which are not in reality friezes but for all intents and purposes can well come under the same heading. Many of the hand-blocked wall papers with a depth of vertical repeat sufficient for the space to be covered are used in the same way with interesting results. The Chinese rice-papers with their odd, fantastic decorations of birds and flowers in lovely, soft col-

ors, are especially distinctive. Many of the heavily embossed Japanese papers have all the dignity of rare hand-tooled leather above a high, rich wainscoting.

An exceedingly effective sort of frieze decoration, and one in which the experienced is least likely to err, consists in dividing that portion of the wall into panels, and putting into each a decorative picture. Landscape friezes which would otherwise create an impression of too great a break in the solidity of the wall can be most happily treated in this way. So framed about with moldings, and, perhaps, between occasional panels of neutral wall covering, they seem like little glowing windows opening into a gay and colorful world. In a white wainscoted dining-room a series of enchanting Japanese drawings were put into this sort of paneling, bordered with a delicate white molding. There is scarcely any sort of wall treatment which has more beautiful dignity, and it is as appropriate for homes of the simplest character as for the most pretentious.

Stocking a Small Conservatory

(Continued from page 38)

in such a way that it will not interfere with the plant's natural drooping habit of growth. For a small plant a single plant stick, to which it is loosely tied, will do; for larger ones, a small stake through which several pieces of stiff wire, 6" or 8" long, are passed in different directions, making a little skeleton tree, will support the brittle wood without holding it in unnatural or crowded positions. As the fuchsia is a tender shrub, flowering on new wood, quite severe pruning after blooming improves it. Plants which flower from now on, should be rested and kept disbudded during late summer and early fall to secure vigorous blossoming early next winter. The red spider, the mealy bug, and the white fly are all partial to the fuchsia; and as it is easily injured, it must be kept well protected from them. Another cheerful and vigorous, though somewhat proletarian flower is the petunia. One plant each of six or a dozen named double varieties will give an abundance of blooms throughout the season. Do not be afraid to keep them vigorously trimmed; if left to their own devices they will not hesitate to wilt. For a hanging basket or high shelf, either the single or double sorts are excellent.

And then there are the primroses. Perhaps they should have been mentioned earlier in the list. In ease of culture, freedom of flowering, and length of flowering season they are in the first rank of conservatory plants. Of plants that are especially desirable for their fragrance, the heliotrope perhaps comes first, as it embraces a number of other good qualities also. It requires a little higher temperature than the preceding kinds, 50° to 60° at night. Watering must be carefully attended to, as a little neglect in this matter will cause it to drop its leaves. With care, the plants may be kept for several years. Mignonette may be grown in pots, but does better in the soil. Start from seed, and transplant as soon as it is big enough to handle. It likes a very rich soil, plenty of air and a low temperature. Give it one of the coolest locations in the conservatory where there is plenty of sun. Lemon ver-

benas should have a place in every collection; there is no more spicy, delicious fragrance to be found.

THE BULBS TO INCLUDE

The majority of the bulbous plants are available for use in the conservatory. Tulips, hyacinths, narcissi, crocuses, etc., can be handled to great advantage.

Oxalis, in its several forms and colors, is one of the prettiest and most free flowering of all winter plants, being especially good for hanging baskets. It is grown easily from the dry bulbs, which do not require pre-rooting like the spring-blooming sorts. Gladioli should be grown in sufficient quantity to afford a succession of bloom through the spring. Plant in soil if possible.

Most of the palms and ferns which are not safe for house culture can be successfully handled in even the simplest conservatory, because the atmosphere may be kept more moist. They should be protected from direct sunlight. The soil for ferns should contain a large per cent. of leaf-mold, two-thirds is not too much. That for palms, however, should contain little. Garden loam that is well supplied with humus, to which a fifth part or so of sand is added, will answer. Both require perfect drainage; crock the pots thoroughly and keep them on clean gravel, cinders, inverted pots or saucers. In procuring your palms and ferns personal selection of the plants is desirable since it is important to get shapely, symmetrical specimens.

THE AVAILABLE SHRUBS AND ROSES

There are a number of tender shrubs which can be handled readily in the conservatory and should have a place there. Azaleas are the most showy. If kept in a cool temperature and plentifully watered, they may be kept in bloom for a much longer period than they ordinarily last in the house. Give plenty of air, and water by immersing the entire pot in a tub or pail; the root-ball is so dense that it is almost impossible to water thoroughly from the surface.

Some of the roses will succeed without having a section entirely to

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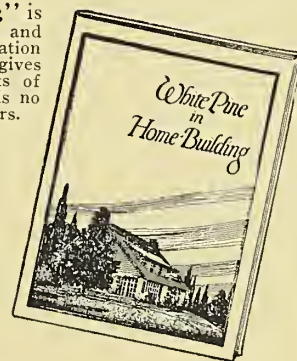
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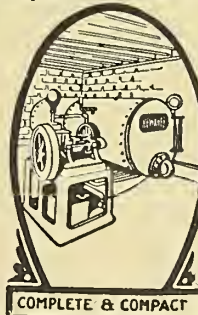


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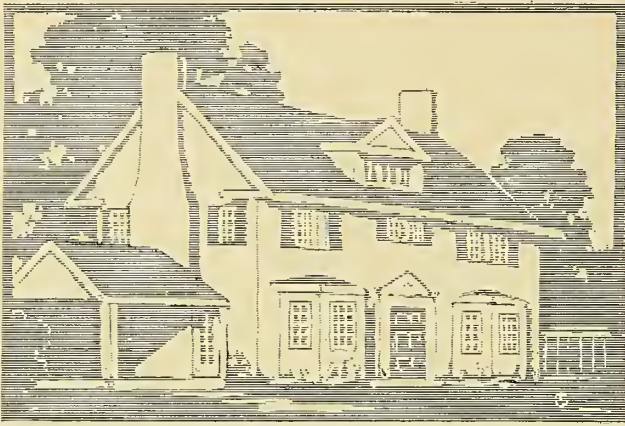
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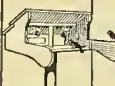
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Stocking the Small Conservatory

(Continued from page 56)

themselves where their royal requirements may be especially administered to. Among these more democratic sorts are the Baby Ramblers, of which there are now a very pleasing collection. Hermosa, Safrano, Clotilde Soupert, La France, Maman Cochet, and Agrippina are others that may be depended on. Hibiscus makes a brilliant and very satisfactory conservatory plant; it likes plenty of sun. Another old favorite, but easy to grow and very beautiful, is the oleander. Oranges and lemons make interesting additions to the general

collection of plants. The stately and graceful araucaria should, of course, be given a place of honor—with a cool temperature. During the winter months it requires very little water.

The tender vines, given a permanent place and gracefully trained, make one of the most attractive features of the well arranged conservatory. Not only are they beautiful in themselves, but they make the plants in pots and benches look more natural and at home. English ivy, smilax and the climbing asparagus "ferns" are among the best.

"Oak Knoll"

(Continued from page 43)

architectural consistency. Passing to the dining-room and thereafter to the library, we find that each has its own characteristic interest and appeal. If in these rooms there is less of the brilliancy that marked the others, it is because the softer atmosphere is in keeping with the more intimate life of the household.

The dining-room is notable, among other things, for its unusual size. It is no less than 30' square. The graceful swirl in the treatment of the ceiling gives an effect of contrast to the squareness of the room. The paneling and cornice are in hand-carved oak. The blanche-violet mantel, with its strong play of color and striking lines, was quarried from the Riviera district. There is something almost stimulating, not to say tonic, about its colorful masses; in addition to its pleasing note of brightness as a whole. Above the fireplace is a panel in which a picture is so well fitted as to seem part of the design. The hand-carved decorative border of this panel is in bold relief, and is appropriately felicitous, with its design of fruits and flowers. The same motif is continued in the cornice.

The atmosphere of the library is peace and quietness itself. The result is attained largely by the darker woodwork of the bookcases, doors and windows and of the cornice. It is known variously as the library and the den. Such a room may well serve both functions, for what can be so good a place to lounge as where there are books a-plenty? The only criticism of the application here of the word "den" might be that the room is larger than is generally associated with the term. A den, too, implies coziness. Well, there is coziness here, at all events; as witness the comfortable lounge with smoking comforts close at hand. And the same idea is carried out further with steins and stuffed birds and other hunting trophies. Altogether it is a very "livable" room, in which comfort is not sacrificed to ornament.

The tone of elegant simplicity already referred to is intensified as one penetrates into the upper floors. If an atmosphere of restfulness should prevail anywhere it is in the bedrooms. In these rooms, where the walls are not plain they are, at least, never elaborate. And here, as elsewhere, each room is seen to have some distinguishing characteristic. The tendency, especially in cities, is to build rooms too much alike, just as it is to build houses too much alike. But in these bedrooms there is always some feature to give to each its own expression. For example, in what is known as the Lilac Room, one cannot withhold admiration from the splendid window, not only charm-

ing in itself but charmingly treated in the way of hangings. Equally felicitous is the concealed heating device below the window. Another characteristic of the same room is the exquisite electric light in the center of the plain ceiling; it is the modern substitute for the prismatic glass chandelier of the Georgian period.

This main bedroom floor has its own spacious and impressive hall. Arranged about it are six bedrooms, in addition to the boudoir or morning room in old rose. On the same floor are six out of the nine bathrooms in the house. There are also interesting glass-enclosed built-in wardrobes, as well as long cabinets with shallow drawers each accommodating a single gown at full length. And the linen closet and other capacious closets are of a nature to appeal to every modern housewife. The shelves of the linen closet have wide doors hinged at the bottom and letting down, eliminating the necessity of pulling out heavy drawers such as generally prevail. Exits from this floor lead to two fine sleeping porches.

There are two bedrooms that seem, at first glance, to contradict what has been said about distinct characterization. They are the room of the owner and that of madame. The treatment of the two rooms possesses similarity without identity. Their relation is somewhat like that which exists, for example, between the salon and the music room; the two together combine to form a distinct unit in the general decorative scheme of the house. Nevertheless, even these bedrooms will be seen, on closer inspection, to have points of difference that do not interfere with the harmonious effect. Similarity does not involve identity. The fireplaces are similar, but not identical; and the same is true of the furniture, hangings and wall paper. The stronger tones and decorations of Mr. Mulford's room sound the masculine note.

The reader will hardly expect to be told that there are still two stories above the main bedroom floor, but such is the case. And below the living-room floor is what cannot be called exactly a basement but rather a ground floor, spaciouly and admirably equipped. So that this five-story structure is really the highest dwelling in the populous residential suburb, but the effect of this height is diminished by the long frontal lines and overhanging eaves. The second bedroom floor contains, among other features, the children's playroom, enjoyed on rainy days; and what is more unusual, a quarantine suite with trained nurses' quarters. As the name indicates, this suite admits of complete isolation.

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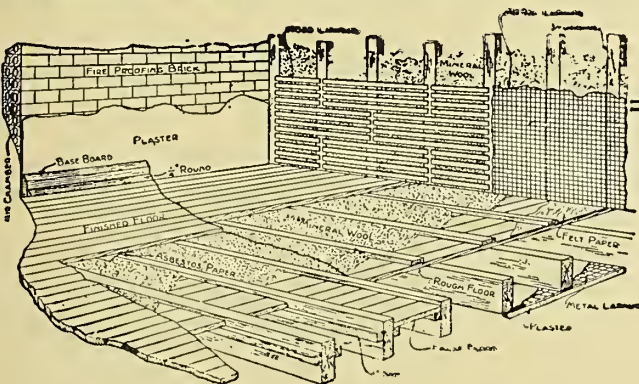
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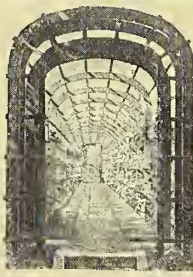


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Poultry House for the Amateur

(Continued from page 47)

used with satisfaction. It looks like genuine stucco at a little distance and being shaped in squares can be easily applied by the amateur. Although composition material, it can be sawed like a board and nailed to the regulation frame work. With this material the cost runs perhaps 10% less than that of a house boarded and papered.

THE QUESTION OF A FLOOR

What the floor shall consist of in this or any other type of poultry house is a moot question. Much depends upon conditions. If the earth is sand or loam and the drainage is good, it is of little advantage to put in an artificial floor. If there is much clay in the soil, on the other hand, or if the drainage is poor, it is altogether desirable to have the birds on a concrete or board floor. Perhaps the value of concrete has been over-estimated. It is sanitary, to be sure, if laid so that it is perfectly smooth, but it is cold and hard unless kept covered with a deep litter, and damp unless there is a deep layer of cinders, gravel or similar material under it to break the contact with the earth. If made too thin it will crack and settle. Yet in many situations a concrete floor is most desirable when well made. Ten cents a square foot is the usual basis on which the cost is figured.

Many times it is worth while supporting the house on cement foundations, even when nothing more than an earth floor is used, because cement does not decay and also because it will exclude rats if sunk into the ground. For an ordinary house a foundation 4" wide, 6" above the ground and a foot or two below the surface will be entirely satisfactory. It is a simple matter to set up board forms and pour in a one-to-six mixture of concrete. When the work has been completed the earth should be graded around the foundation to carry off the surplus water. The basis for figuring cement foundations is from \$5 to \$7 a cubic yard.

The interior of the poultry house should be as plain as possible. Dropping boards are considered by most amateurs as a necessity, but they are not, except in very small houses, and their presence greatly increases the amount of daily labor. They

were introduced when it was the custom to save the waste and sell it to the tanneries, but that practice has passed. If a board is set up right on the floor a foot in advance of the perch, the droppings can be confined to the space back of it and mixed with the litter which the fowls will scratch to the rear of the house. Then cleaning out will not be necessary oftener than once in two weeks and conditions will be fully as sanitary as when dropping boards are used.

The best roosting perches are made of 2" x 4" scantling and when no dropping platform is installed may well be set only 2' from the floor. In the old days perches were often found rising like ladders one above another, but experience showed that the birds had a free-for-all fight every night, as each of them coveted the topmost bar. Now all perches are made the same height and peace prevails at roosting time.

It is true that hens prefer secluded nests, but they will lay just as well if the nests are merely open boxes hung from the walls. These nests will be too small if less than a foot square and they, like the perches and all other fittings, should be detachable, in order that they may be taken out of the house occasionally and thoroughly cleaned. Vermin riot in nest boxes which are nailed fast and in the corners of which they can safely establish their colonies.

FEED HOPPERS

The best feed hoppers are doubtless those made of metal and hung from screws on the wall. Metal drinking fountains are also in common use, but practical poultry keepers often substitute galvanized water pails, which they set on a low shelf, perhaps placing a board over part of the top to help exclude dust. These pails are easy to fill, easy to carry and easy to keep clean, while they will hold enough to last the average flock all day.

Finally, there should be a dust box on the floor for use in winter, and the hens will appreciate the thoughtfulness of the attendant if he places it so that direct sunlight will strike it for a few hours each day. A dust bath is one of the few luxuries which a busy hen is permitted to enjoy.

Forestry at Home

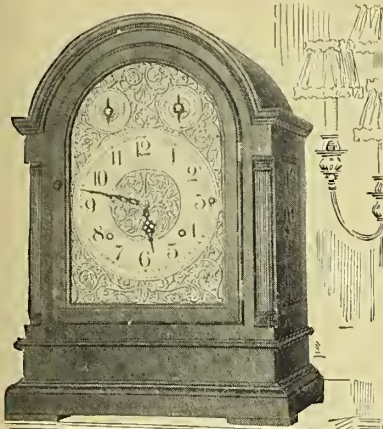
(Continued from page 17)

tations. Nature herself in many cases tells us what grows best in each locality and what not. By this is not meant that, because hardwoods, like oak, hickory or chestnut, are more abundant on your land than other species, you should plant the same kind of trees. Far from it; a mixed forest, composed of hardwoods and softwoods, such as pines and spruces, is to be preferred. Therefore, if your woodland does not contain any of the pines or spruces, by all means include them in your plantations.

If we go a step further and consider the demands made by the various trees upon the soil, we may classify them into three distinct groups: (1) Those which are not very particular as to soil conditions, such as the birches, poplars, willows, locust, mountain ash, pitch pine, loblolly, red and Scotch pine; (2) Those which

are pretending, as the basswood, wild cherry, basket willow, white pine, spruces and larch, and finally (3) Those which are most dependent upon soil conditions, as the oaks (except the rock and black oak), hickories, ash, beech, elm, chestnut, maples, walnut, tulip-tree, sweet gum, plane tree, catalpa, and all of the firs.

Whatever kind of trees you may select as most suitable in your case, be sure to plant enough and close together. The reason for this lies in the following consideration: If we study a primeval forest, where conditions are ideal, we find that the trees stand close together and their crowns form a solid canopy above the forest-floor; in other words, the soil is thereby protected, its moisture maintained and all undesirable and inferior trees and shrubs are kept down or out entirely.



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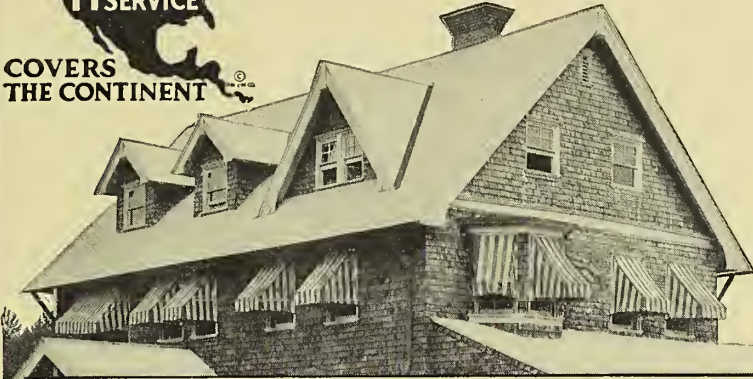
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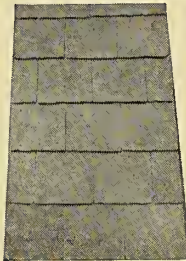
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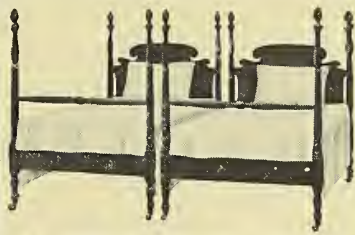
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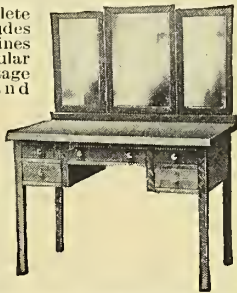
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Collector's Department of Antiques and Curios

(Continued from page 40)



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Fifty such copies were originally made for subscribers at fifty guineas each, all being disposed of. These first copies are among the rarest and loveliest examples of Wedgwood's wares. As the original moulds survived, recent copies have been made with black and also with dark blue grounds. While Wedgwood's copies were remarkable ceramic achievements, they may seem to lack the intrinsic beauty of the original material, but they are pleasing and fine in themselves. At the sale, 1786 of the antiques and curios collected by the Duchess of Portland, her son, the then Duke, was present in the auction room as a bidder. Wedgwood was also bidding on the vase and the price went soaring up. Finally the Duke discovered that Wedgwood's sole reason for desiring the vase was to reproduce it. On condition that he was to have one of the copies, free of charge, the Duke offered to lend Wedgwood the vase if Wedgwood would withdraw from competing for it and allow the Duke to bid it in. This was amicably arranged, and the vase was handed

to Wedgwood to take back for the purpose stipulated. Wedgwood himself wrote: "I cannot sufficiently express my obligation to his Grace, the Duke of Portland, for entrusting this inestimable jewel to my care, and continuing it so long—more than twelve months—in my hands, without which it would have been impossible to do any tolerable justice to this rare work of art. I have now some reason to flatter myself with the hope of producing in a short time a copy which will not be unworthy the public notice." Wedgwood himself is said to have looked upon his copy of the "Portland Vase" as his masterpiece.

Those who have been fortunate enough to see the original vase in the British Museum, where, restored, it is now safely guarded in the Gem Room, will appreciate how much can be accomplished in the hands of a skilful mender and restorer, and will realize, too, the value of "saving the pieces" when accident appears to have destroyed a rare specimen of pottery, porcelain or glass.

Period Styles in the Modern Room

(Continued from page 14)

used in the design of a room. But, on the other hand, every constructional member of a Louis XV chair suggests an entirely different arrangement. Its curved lines will more easily flow into adjacent lines of the composition when placed less formally. The curved lines of its back would refuse to stay against a flat wall surface. They are so full of movement that they would lead away from the wall. A chair of this type is most valuable in connecting right angle lines in the grouping of furniture. It would carry the lines around an angle, if they needed softening, in a beautiful manner. Curved lines are indispensable at times, and we must know where to look for their best expression.

Before speaking of the quality of line, it would be wise to consider the curved line when used for supports in furniture design. The cabriole, or the typical leg support of the Louis XV and contemporary English styles, must be carefully used. It is much easier to introduce this line when it is used in chair legs than when used as table supports, because the line would be much shorter in the chair, and therefore, less exaggerated. Tables with cabriole supports are usually more successful when placed against a wall that has long, unbroken lines or panels. This gives a predominance of the straight line, the curved line being only a graceful note.

Quality of line is of great importance, as is exemplified by the Gothic.

The Gothic is one of the most difficult elements to weave into a design. Its significant form must be used with reverence. A Gothic note brings the imaginative and esthetic quality into a room. It neutralizes physical bulk of material. A carved wood Gothic panel or figure would bring a contemplative and rarer atmosphere to an arrangement, but here is where feeling for the object should be most sensitive.

GOthic AND FRENCH

Compare the force that is represented by the Gothic and the Louis XV line. In both, line is dominant. The Gothic represents a living energy, striving for exaltation and freedom from its physical material. The Louis XV line expresses a quality that is like the rhythm of dance—impulsive and unrestrained gayety. This is a comparison of qualities of line expression. These forces are so antagonistic that they could never be balanced in the esthetic mind.

It seems clear, then, that we must endeavor to see and feel that these forces of line, form and color, so strongly and sometimes perfectly expressed in the historic periods, are the actual materials from which we must create a new fabric when we use them to express the modern room. To appreciate them fully as a part of our composition, we should forget their label and historic associations and draw from them as a painter would take the colors from his palette.

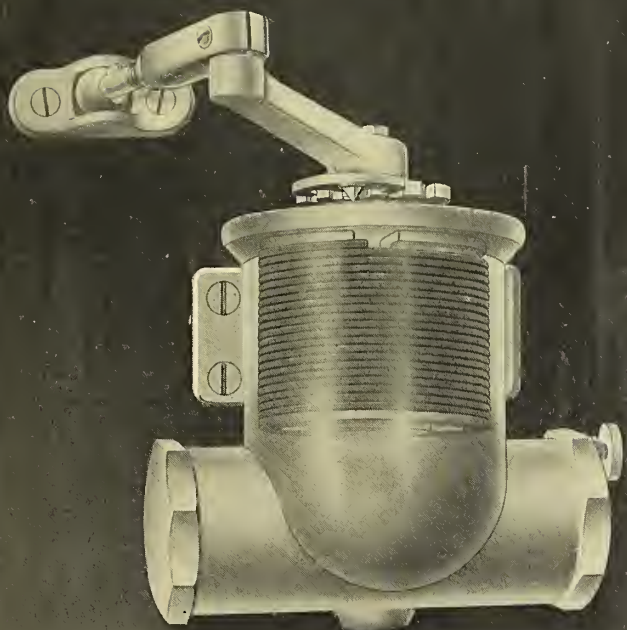
Allies

(Continued from page 25)

by the nose. It is necessary to understand this barbarous technique to understand the peculiar conformation of the bulldog, for his fancy points, and he has many, are based upon the uses of the bull ring. To avoid the horns and to induce the bull to lower his head, the dog crept toward him on his belly. Loose shoulders, a wide chest and cut-up

of loin made this crawling easier. When close enough, the dog sprang and took a hold on the soft nose. Light, but strong hindquarters were needed for this spring, for a missed grip meant a goring and possibly death. Once the hold was secured, the dog must hang on to be shook and swung and battered about by

(Continued on page 2)


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The Standard of Quality the world over. Before buying the Hardware for your new home, write for booklet "H," on "Properly Hung Doors."

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**Strong
and
Sunny
as well as
Beautiful**



King Green-houses

are built in an infinite variety of sizes and designs to harmonize with any style of architecture or landscape arrangement.

The result of years of experience in building for professional growers, every King House retains all the practical features and at the same time offers a distinctive style of construction which has great strength without the need of heavy, shadow easing supports.

If you want a sumptuous greenhouse or a little sectional house as shown in the lower illustration—it will pay you to write us. Ask for Bulletin No. 43 and 47 and put your problem up to our experts. King service is offered without any obligation on the part of those requesting it.

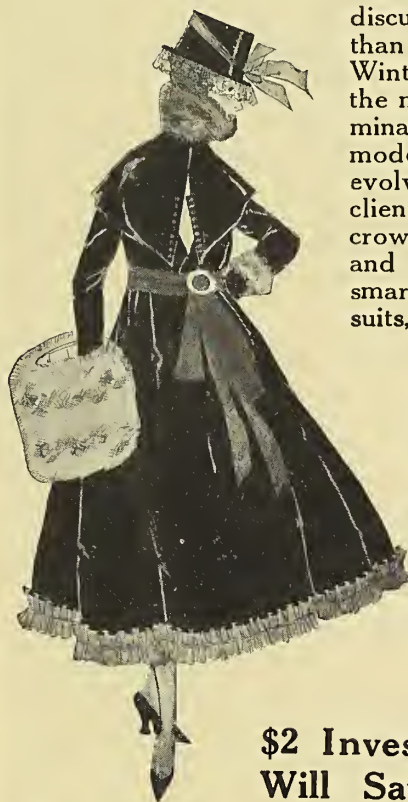


**KING
CONSTRUCTION CO.**
283 Kings Road
North Tonawanda, N. Y.

The Winter Fashions

NUMBER OF

VOGUE



discusses more thoroughly than usual the complete Winter costume; showing the mode in its Winter culmination — the charming models smart couturiers evolve for their private clientele. Its pages are crowded with illustrations and descriptions of the smartest Winter gowns, suits, hats, furs, veils, and the smaller wardrobe accessories which either make or mar the finished costume.

Vogue is a beautifully illustrated magazine; the acknowledged authority on what is worn by well-dressed American women.

**\$2 Invested in Vogue
Will Save You \$200**

The gown you buy and never wear is the really expensive gown! Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

Why take chances again this year when by simply sending in the coupon, and at your convenience paying \$2—a tiny fraction of the loss on a single ill-chosen hat or gown—you can insure the correctness of your whole wardrobe?

The Numbers which Follow

Vogue is published twice a month, on the first and on the fifteenth, and is sold everywhere at 25 cents a copy. The numbers which follow the Winter Fashion Number include the Vanity Number (November 15) replete with those graceful touches which make the smart woman smart and telling where to get them and how to use them, and then (on December 1) THE CHRISTMAS GIFTS NUMBER said to be the most successful Christmas idea issued by any magazine in the world. Every number of Vogue is a special number adapted to the season and meeting the immediate requirements of women who desire distinction in dress; women whose homes are artistically furnished and whose entertainments are fashionably unique.

SPECIAL OFFER

Send in the Coupon at the right with \$2 and we will send you with our compliments a copy of the Winter Fashions Number and enter your subscription for Twelve additional numbers beginning with the Vanity Number. Or, if more convenient, send coupon without money, and your subscription will then start with the Vanity Number and continue throughout the next eleven numbers, twelve numbers in all.

VOGUE

443 Fourth Avenue, New York

CONDÉ NAST,
Publisher

Send me twelve numbers of Vogue, beginning with the Vanity Number and I will remit \$2 on receipt of bill, December 1st (Or) I enclose \$2 herewith and shall expect thirteen numbers of Vogue beginning with the Winter Fashions Number. (Please write name very plainly)

Name _____ Street _____ City _____ State _____ H. G. 11

VOGUE, 443 Fourth Avenue, New York City

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THE LONG-LIFE WHITE ENAMEL



*"Lavender and old lace —
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*A fit setting for all this — the
woodwork finished with Vitralite,
the Long-Life White Enamel.*

IN homes where dwells the spirit of refinement and discrimination, Vitralite is used for its chaste whiteness and permanency.

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Some Hardy Tree or Plant for Every Place and Purpose in Moons' inclusive collection. A wide range of sizes to choose from; the quality is superior in shapeliness of form and vigor of growth.

October and November are splendid months for Tree planting; embrace this opportunity for setting out Shade Trees on the lawn or to line streets and driveways with them; use them to screen ugly views. Every lawn needs a Tree and Moons have a Tree for every lawn.

Ask for catalog and inquire about the Shrubbery and other Hardy Plants for general landscape use that we have.

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The Moon Nursery Corporation

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Keep rain and snow out of your concrete walls

Concrete is full of small holes—that's the cause of rain-soaked, stained and cracked walls.

Look at the house on the left. It shows the blotchy, hair-crack effect of weather on uncoated concrete. Not only unsightly, but means damp walls.

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prevents all this. It seals the pores of the concrete or stucco, making the walls absolutely weatherproof. As shown on the house to the right, "Bay State" waterproofs and beautifies without losing the distinctive texture of cement.

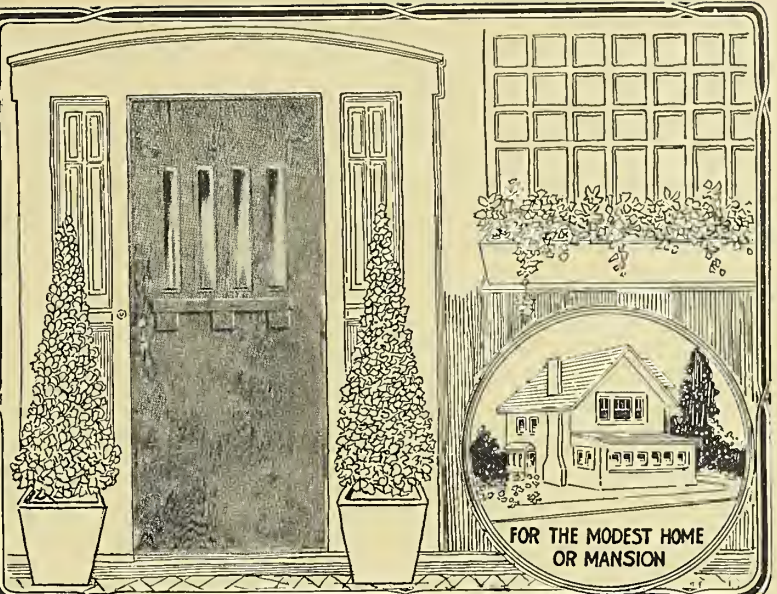
You can get "Bay State" in white and a variety of beautiful tints. As an interior finish, too, it is without an equal.

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New York Office: Architects' Building



PUT VALUE INTO THE HOME

Emphasize the feature which stands out among all others—the doors! Beautiful, perfect

your contractor furnish them. Every genuine Morgan Door is stamped "MORGAN" on the

doors of correct design and exquisite grain increase the attractiveness



and permanent value of your building. You can have MORGAN DOORS by instructing your architect and having

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Send for our handsome Suggestion Book of Interiors, "The Door Beautiful" MORGAN SASH & DOOR COMPANY, Dept. A-19, CHICAGO

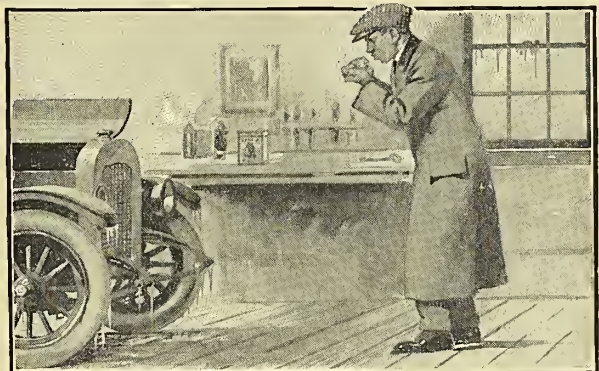
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Eastern Warehouse and Display: Morgan Millwork Co., Baltimore

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If you are handy at all, you can install it yourself. There is a Stewart for every type and size of private garage—\$21 up. A request will bring our Garage Heater Catalog. Before cold weather sets in

Put in the Garage Heater

Made by Fuller & Warren Co., 130 Madison St., Troy, N. Y., Since 1832.
New York Office: 254 Water Street.

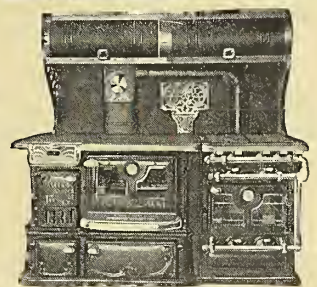
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TRADE MARK

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Ash-Chute to Cellar

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Write for "A Word about Yale Locks and Hardware." It is worth while and interesting, too.

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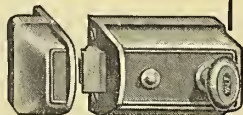
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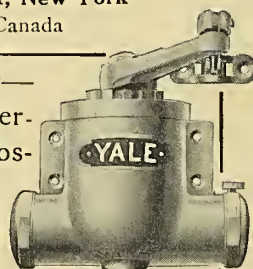
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Burglars spell trouble for you. Yale Night Latches spell trouble for burglars. If you want to be sure your door will stay locked ask your hardware dealer for Yale Night Latch No. 44—and be sure you get a Yale.



Yale Door Closer—a never-failing, never-forgetting door closer. Does away with slamming. Eliminates drafts.

There is a real need and use for the Yale Door Closer in your home.



About every home there are many places where a secure padlock is just what is needed.

You will be sure to get real security in the padlock you buy—if you make sure that the name Yale is on it.



House & Garden



CHRISTMAS GIFTS NUMBER

PRICE 25 CTS.



In the September issue of Garden Magazine, there is a most interesting article about this greenhouse. Look it up.

If You Had Last Spring Built a U-Bar Greenhouse You Could Now Be Having Chrysanthemums From It

SO many are quite like you, and are apt to think that just because a greenhouse does accomplish such seemingly impossible things; that they can almost entirely ignore time's requirements, and still feel certain of results. Of course, this is not so.

Roses, to bloom in October, for example, should be planted in your house in July.

Chrysanthemums, to give you bountifully of their kingly blooms, should be growing vigorously in your benches, early in August.

And it takes two years for Grape Vines to bear fruit.

Potted Fruit must be started first of January, if you want Peaches and Nectarines in early June.

All of which only goes to prove the importance of getting started with your greenhouse plans at once.

There are certain logical reasons why U-Bar greenhouses have a distinct advantage over other greenhouses. Before building you should know these reasons.

Send for our catalog, or send for us. Or both.



U-BAR GREENHOUSES
PIERSON U-BAR CO.

ONE MADISON AVE., NEW YORK

Are you reading "Held to Answer", the new serial, by Peter Clark Macfarlane?

It is a most unusual story which, in its strength and power, has been likened to Hall Caine's "The Christian." As each installment carries a synopsis you can start this really big, emotional American novel any time. Look for it this week in

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\$10,000.00—A FORTUNE IN CASH

Will Positively be Given to 1207 Persons for Supplying Titles to 60 Pictures

THE PIKTUR-QWZ-GAME

of "Woman's World" is open to readers of
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1207 Rewards, totaling\$10,000

EVERYONE CAN PLAY THE GAME

There are 60 pictures in all, and you are to supply titles of books for the pictures. However, you do not need to know books for the eligible titles are in the official Piktur-Qwz-Game Catalogue. The Catalogue makes the game easy. The \$10,000 in cash will positively be awarded, and in the event of ultimate ties, each tying contestant will receive the full appropriate reward, just as if there were no tie. This Piktur-Qwz-Game is being primarily promoted by the Woman's World Magazine Co., of Chicago, Illinois, and all sets of answers must be submitted to them, but the FIELD AND STREAM has made arrangements whereby they are enabled to offer this Piktur-Qwz-Game to their readers also. This contest closes for entry Feb. 29, 1916. Act today.

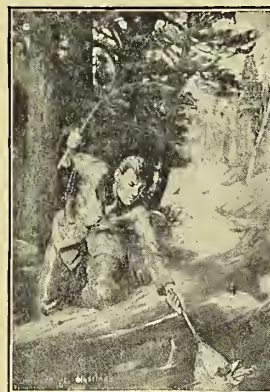
HOW TO PLAY THE GAME

A good title for this picture is "The Queen's Boudoir" because the lady is slightly déshabillée and the couch curtains resemble a royal canopy. This is a specimen picture to introduce you to the Piktur-Qwz-Game. There are 60 pictures. The best answers will receive the rewards. The principle of the game is easy to understand. The full Rules, telling you how you may compete without one cent of expense, are free on application. You should read the Rules before you start.



WHAT YOU GET FOR

YOUR DOLLAR: The Field and Stream, the liveliest sportsman's magazine in America, for three months; The Woman's World, a splendid home magazine, for one year, and you will be given as a premium the complete Piktur-Qwz-Game Outfit, consisting of Picture Pamphlet containing the 60 pictures and including the Rules, the Catalogue which has all the eligible book titles for you to use, and the Reply Book which permits you conveniently to make 1, 2, 3, 4 or 5 answers to each picture. The acceptance of this offer is not a condition of necessity to entry into the Piktur-Qwz-Game, but a mighty convenience for the wise ones. See the coupon herewith.



FIELD AND STREAM, the liveliest sportsman's magazine in America. Its stories and articles by the best-known writers of the day on big and feathered game hunting, artificial and live bait and fly casting, deep sea fishing, camping, woodcraft, canoeing and motor boating have made FIELD AND STREAM the favorite of the man who knows and invaluable to the man or youngster who wants to know. If you are planning a trip our Information Bureau is at your service. If you have caught a record fish you will want to know of the prizes and conditions in our \$3,000 Fishing Contest.

OUR SPECIAL OFFER

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Date.....1915.

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Name

Address

This coupon is to be cut out, or copied, then filled in and mailed, with one dollar, to Field and Stream Publishing Company.



Homestead Silver Campines

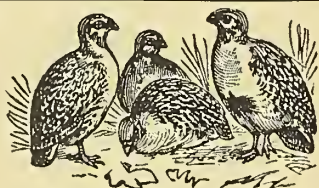
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Our aim is full value, quality, and satisfaction

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Capercaillies, Black Game, Wild Turkeys, Qualls, Rabbits, Deer, etc., for stocking purposes. Fancy Pheasants, Peafowl, Swans, Cranes, Storks, Ornamental Geese and Ducks, Foxes, Squirrels, Ferrets, etc., and all kinds of birds and animals.

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all about Raising Chickens—Care, Feeding, etc., sent FREE. Contains Colored Pictures of Pure-Bred Chickens, Ducks, Geese, etc. Book easily worth \$1.00 for its information and valuable advice. Send for free copy and learn how to succeed raising poultry—for pleasure or profit.

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EVERY month some dealer discovers new methods in breeding poultry. If you are anxious to keep your stock up to date, and in good condition, you will want to introduce new blood and new varieties from time to time.

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Look through the poultry pages and if you do not find exactly what you want let us help you. State your preference as to breed, what your breeding purpose is and other necessary essential details.

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440 Fourth Ave., New York

Kno-Burn

—the Metal Lath that makes the Plaster Stick

North Western Expanded Metal Company
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Dog Kennel



No. 4 Poultry House—5 units

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KENNEL—Sanitary, neat, durable. \$10.00

No. 4 POULTRY HOUSE—10x50 feet; in 5 pens; complete for 200 hens. Cedar, vermin-proof. First pen, \$75.00, additional pens, \$60.00 each.

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On the way look out for Ralph Adams Cram who will tell you about the big idea behind your home. Beyond him is A. Raymond Ellis who has built 300 successful houses in 8 years. He'll chat about what it costs to build a house.

Displays of windows and hardware and things from the shops will catch your eye.

You'll meet another author who can lay out the grounds about your house, and another who shows you how to make built-in furniture.

Half way there you'll pass a group of sixteen houses of all kinds and sizes. Stop and look them over. They're only a handful of the number scattered along your path, just as the four authors mentioned are only a few of the many who will stop and talk to you.

Oh, yes—you'll find the short cut in The Annual Building Number

January

House & Garden

"All Indoors and Out"

On the Newsstands
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By the year \$3
By the copy 25 cents.



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Comes in 17 harmonious shades. Makes cheap, soft woods as artistic as hard woods. If you are interested in building, we will mail you free a Dollar Portfolio of Wood Panels, showing all popular woods finished with Johnson's Wood Finishes. The Panels and the 25c book Edition H.G.12 are Free and Postpaid.

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"The Wood Finishing Authorities"



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Hodgson Portable Houses

Artistically designed and finished, made of the most durable materials and practical at any time of the year in any climate. Made for innumerable purposes. Erection of buildings extremely simple, and can be done by unskilled labor in a few hours' time.

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HANGING CABINET FORM

Embodies perfection in principle and practice. Three air walls insulate and confine the heat so that food is cooked in less time and better than with the ordinary Fireless.

Four separate compartments metal lined insure cleanliness.

Hung on wall above stove or kitchen table it is most convenient.

Equipped with Utensils having soapstones attached, all operations are simplified.

Guaranteed to do better work than the ordinary type of fireless cooker.

Outer casing of wood, to match any wood-work desired.

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There's nothing in the world that will give more happiness than a Dodson Bird House or Feeding House; birds bring cheer and happiness every year for a lifetime. Be sure you get genuine Dodson houses; they win birds; I've given 18 years to loving,

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Are the only ones made

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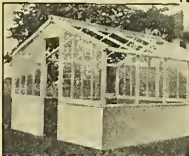


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Sunken Path House



Bench House

Every Home Needs a Garden
And every Garden worth while needs hot-beds and cold-frames
Or, Joy! a small Greenhouse!

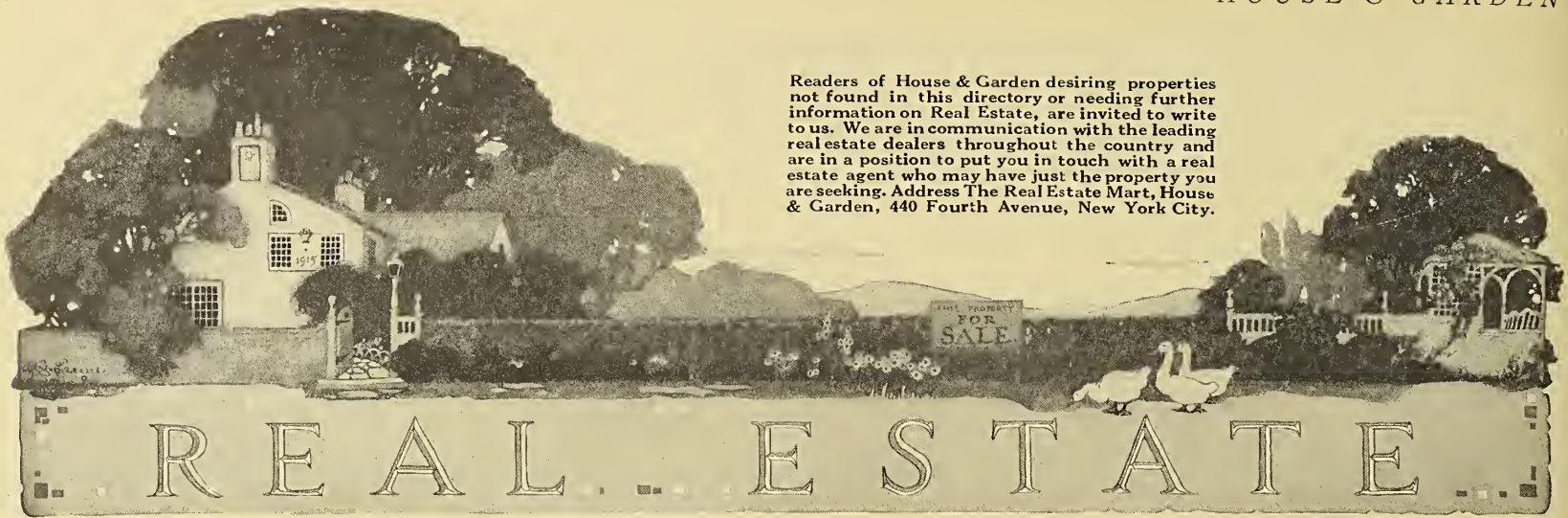
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The small, ready-made, inexpensive SUNLIGHT Greenhouse is covered with these sashes, which are removable at will for use elsewhere. The house is easy to beat.

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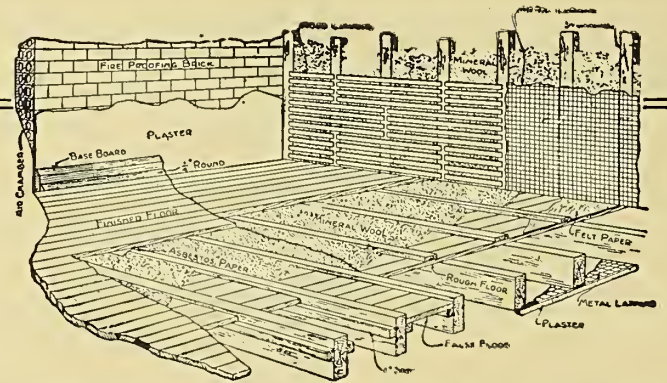
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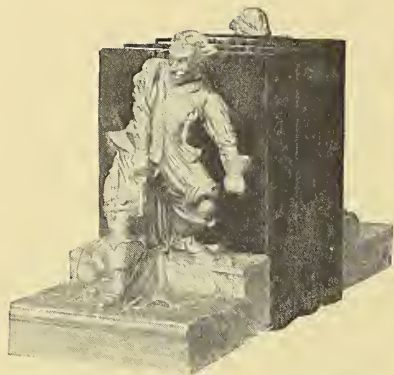
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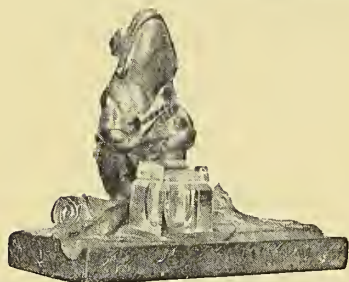
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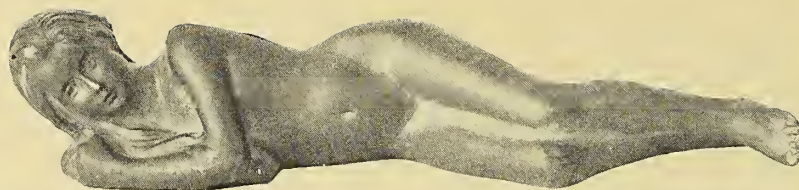


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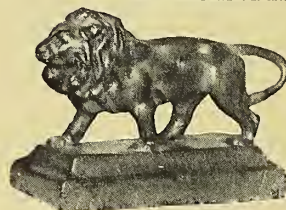
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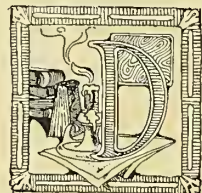


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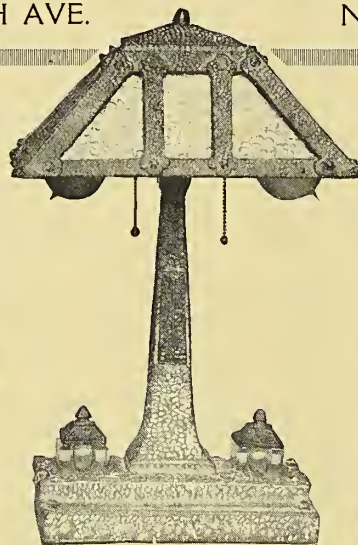
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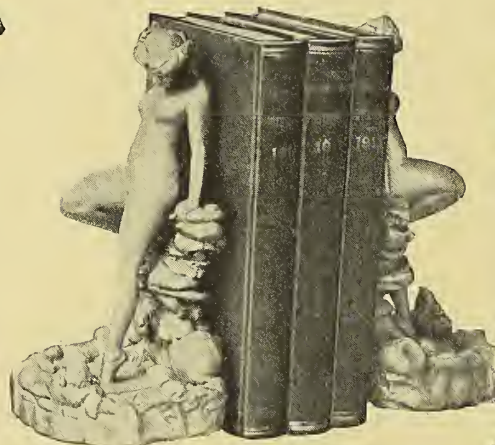
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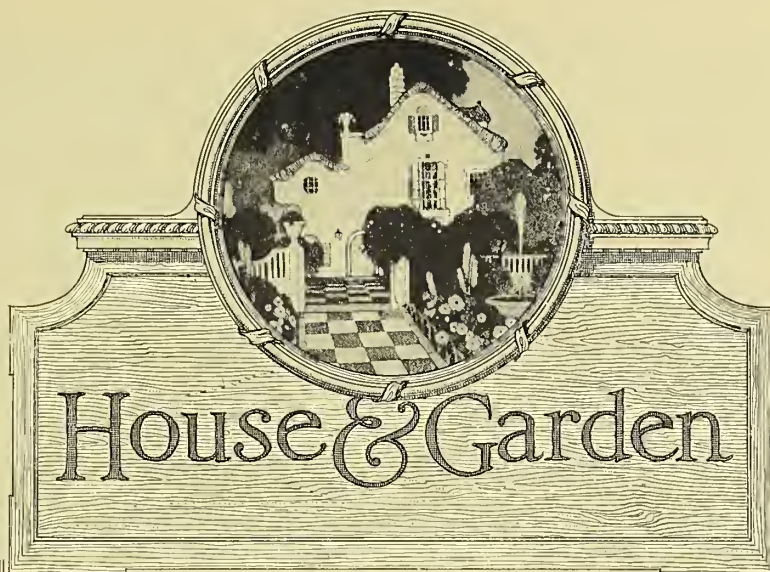


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IN JANUARY

¶ If you are interested in good houses or

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¶ This is a genuine Castle-in-Spain number. You have no less than thirty-five houses shown, each a good house architecturally and good to live in.

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GATES AND DOORS

A Ballad of Christmas Eve

JOYCE KILMER

Decorations by John Scott Williams



HERE was a gentle hostler
 (And blessed be his name!)
 He opened up the stable
 The night Our Lady came.
 Our Lady and Saint Joseph,
 He gave them food and bed,
 And Jesus Christ has given him
 A glory round his head.



O let the gate swing open
 However poor the yard,
 Lest weary people visit you
 And find their passage barred.
 Unlatch the door at midnight
 And let your lantern's glow
 Shine out to guide the traveler's feet
 To you across the snow.



HERE was a courteous hostler
 (He is in Heaven tonight!)
 He held Our Lady's bridle
 And helped her to alight,
 He spread clean straw before her
 Whereon she might lie down,
 And Jesus Christ has given him
 An everlasting crown.



UNLOCK the door this evening
 And let the gate swing wide,
 Let all who ask for shelter
 Come speedily inside.
 What if your yard be narrow?
 What if your house be small?
 There is a Guest is coming
 Will glorify it all.



HERE was a joyous hostler
 Who knelt on Christmas morn
 Beside the radiant manger
 Wherein his Lord was born.
 His heart was full of laughter,
 His soul was full of bliss
 When Jesus, on His mother's lap,
 Gave him His hand to kiss.



UNBAR your heart this evening
 And keep no stranger out,
 Take from your soul's great portal
 The barrier of doubt.
 To humble folk and weary
 Give hearty welcoming,
 Your breast shall be to-morrow
 The cradle of a King.



John Erskine's boy stood close to the tree, his young head thrown back. Alice Sefton stared at him and a light of friendly recognition came into his face and he smiled

THE SURE, SHARP ROAD

MARY RAYMOND SHIPMAN ANDREWS

Illustrated by Ada Williamson

"FIFTY-NINTH hymn. Hymn number fifty-nine."

A short pause, the rustling of leaves of many hymnals, then the organist began dreamily, indefinitely—as if one heard from two thousand years ago an echo out of skies over midnight fields—the melody. The vast congregation stood entranced. A many-toned volume swung full, one marvelous voice, into the vaulted and green-garlanded stained dimness of the great church.

"It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold."

The choir sang it; the congregation, carried away, startled out of their gay or busy or comfortable or tired lives by the rush of the hymn, sang with them; the mass of lovely sound lifted and filled the high, vague roofs.

The organ rippled an interlude, a rhythm of bells rang through it; then from the white crowd of the choir rose a voice, a woman's voice, effortless as a bird's.

"Peace on the earth, to men good will
From Heaven's all-gracious King!
Oh, rest beside the weary way,
And hear the angels sing."

Through the huge church people stood breathless. One forgot time and place. Everywhere faces lifted, transfigured, to meet something which might be felt, which was felt to be present among them with a glory. The voice soared on; the choir took up the song, and the angelic note rose above the rest, till in an echo, a far-away strain, the hymn was done. It was as if the skies had closed on the angels.

PEOPLE sat down dazed; in many eyes were tears. Alice Sefton bit her lip as she dropped into the corner of a small pew. She had not wanted to be touched by the music; she was disconcerted to feel hot

tears on her cheek. It made it worse to have her sister Bertha lean closer and slip a hand into hers. She stiffened, and Bertha's hand was withdrawn. But it had stirred thoughts and memories.

She thought how she and Bertha were alone, all in all to each other; she remembered old gloomy Christmas times which they had tried to brighten for each other; she remembered the father now dead, who had begrudged the money for what all other girls might have and do. Their mother had always been dead it seemed, and the sisters had grown up within a numbing circle of rigid and unnecessary economy. For they read, and it was embittering to read in the papers, the large sums made by Charles Sefton, and to know that Charles Sefton's daughters might have hardly enough for ordinary decencies.

Bertha, the elder, was yielding, not strong of body or character; she had been resigned early. But Alice resented the injustice, the lack of opportunities; till one day there had been a stormy scene and Alice had come off with the promise that she should learn stenography and be able to make money for herself. She had worked hard and done well and found a certain contentment in this expression of herself. Then had come the love affair, for Alice had some charm and a ruddy beauty at times of red gold hair and fresh color. But the love affair was unlucky; she had blamed her father for that, too. She remembered her father's death; the first hideous feeling of relief she had choked down; then the knowledge that for all of his hoarding and his skill at gambling in stocks, the end had been loss; the two were not to be rich even now, with youth gone. But there was a small fortune of their mother's of which they had never heard; so that they were taken care of.

They had settled down six years ago in a charming small house, and Alice had developed a gift for old furniture which made it more charming. That morning at the Christmas breakfast table there had been a



"Bertha," she said, "I have a Christmas present for you and me together," and she tossed the letter across

They went on, contented after their fashion with their Christmas day. Yet the repression and the bitterness of years had warped both almost beyond readjustment.

THE thought of that breakfast table, with no gifts from outside, no friends rushing in with thanks for gifts, came to Alice Sefton a little bitterly even as she remembered the carved cabinet, her dream come true. They were contented; the old furniture was a resource and a pride; but the thought, the memories of the past rose in a choking mist to her brain as she sat in the little back pew in the great church and tried to steady herself from that unsettling music. She was aware that a stranger, a tall boy he looked, was in the pulpit, and that if there had been a text he had finished it and she had not heard. He was staring at the congregation now across the cedar-garlanded pulpit in an odd way. It was as if in all that packed, waiting congregation what any one thought of him was nothing, nothing at all. Suddenly, in a clear, fresh voice, rapid and colloquial, he began.

"Of course, I don't know any more about it than any of you," he shot at them, "but I'm here to tell you what I think, and there's one thing I have either got out of, or read into Christmas, which I'm going to tell you. We all get some things, without exception, likely—peace, goodwill, soft-heartedness, desire to give others both gifts and happiness."

Alice Sefton, in her dark corner, drew a combative breath. She had no desire to give to others, except to her sister; the world owed, she thought, gifts to her; something to make up for cramped years and lost youth.

"The wish to give is common to us all," the young preacher went on, and even from where she sat she could see the rapt, burning look in his eyes. "But this other thing I mean is more. It's what I take to be the great lesson of Christmas—that each of us is expected to live life not as a weary march, not even as a high duty, but as a song." He flung the word at them again. "A song. That's what's expected of us."

Alice Sefton back in her corner smiled sarcastically. What did that child know about life?

"The beginning was that—a song; it's the spirit of Christianity. Our God asks from us mercy and loving-kindness. Sacrifice. And joy. It's not always an easy thing to offer Him joy. But if He asks it, it's possible.

"Being happy is the way forward. Soldiers march better to music. It's commonsense to set life to a song; psychologists tell us that sorrow and fear and bitterness are paralyzing. And, look now—when you come to think about it, there's nothing to be afraid of or bitter about. This little thing—life—the young arm swept the ages back of him with a strong gesture—"it will be over in a few minutes. Anybody who's grown up is old enough to realize that. And then—we must believe it, if we believe anything—the crooked things will be straight, and the unlucky will have a chance, and the broken friendships and lost loves will be taken up again; things will be righted.

"Here we are to-day repeating the old paradox that nothing makes happiness like giving it away—like forgetting one's self. And everybody can do it. There's probably not a wretched soul on earth who can't; certainly not anybody here. I say this in earnest. Only I say more. I say that if anyone wants happiness the universe is full of it for the taking. If anyone wants to-day to know great joy, to-day he or she will take in the hand the thing that is one's greatest luxury, that one has planned for and saved for and looked forward to—and give it away. I don't say that it's not quixotic, or that it's obligatory; I only say that it's the quick, sharp road to bliss—if one wants bliss. It's the sure way to set life singing."

little scene which the younger sister remembered with a glow of satisfaction. It concerned a carved old Brittany cabinet in the city nearby, at a dark, small place downtown. The cabinet had stood there, hidden in a litter of things, for four years, and the owner cursed his fate that he had been led into buying it, for the price he must ask to sell it ruled out ordinary customers. It was a thousand and fifty dollars. For three years Alice Sefton had longed for this cabinet; for two she had had a special bank account for it, and just three days ago the last of the thousand had been deposited. The same day came a letter from Lewisohn offering to take off the odd fifty; so this morning, Christmas morning, she had written a note and drawn a check before leaving her room.

"Bertha," she said, as their trim maid brought in the grapefruit, "I have a Christmas present for you and for me together," and she tossed the letter across, smiling.

Bertha read the address and clapped her thin old maid's hands. "Oh, Alice! Goody!" she exclaimed. Bertha was incurably juvenile. "You've ordered the Lewisohn cabinet! Have you got enough money? Oh, you sweetey! Come and look at its place in the living-room," and she hopped up and was dragging her sister by the hand.

But Alice was orderly. "No; after breakfast," she reasoned. So they finished, and then, Bertha's arm about Alice's shoulder, they went into the living-room.

A fire blazed; it reflected from the carved spirals of old walnut chairs; from the lovely dark oak intricacies of a chest that had meant a year's saving; from a delightful long, narrow refectory table with bulbous carved legs; from other pieces, each the outward and visible sign of self-denial. They looked about them as two mothers at a joyous family, then moved out a chair, a small table, and left a stately space empty by the side of the dancing fire.

"It will stand there in three days," spoke Alice, and her grave face shone.

"See how lovely it will look!" Bertha caught the letter from her sister and held it against the wall and giggled youthfully.

Alice smiled. "We'll mail it on the way to church, Bertha," she said. "And we'd better get ready; it's late."

Bertha came running down at her sister's call. "I can't hook this collar," she exclaimed. "Do it, Alice."

Alice laid down the letter and went to work at the collar, and when the two had started half a block down the street she stopped short.

"I forgot Lewisohn's letter."

"Oh, don't let's go back," begged Bertha. "We're late now."

The tall boy stared at the congregation, and the congregation, in deep silence, stared back at him. He wheeled quickly and left the pulpit.

HALF an hour later, in the den of one Peter Lee, the tall boy, taller yet in his black clericals, flung himself at his best friend's fire and poked and dragged logs about boyishly with a savage iron trident. "I'm sick. Sick. I don't feel much like Christmas. I feel like hiding my head in a sand pile."

"What's up?" asked Peter, grinning, as he held out the cigarette box.

"Thanks. Up? It's down. I am—in the depths. I had to 'make remarks' at St. Wilfred's, and I made a fool of myself. Glad you were at the other place. *What a fool I made of myself!*"

"Don't believe it," stated Lee between puffs. "What did you say?"

"Great Scott, man, you don't think I'd rehash it, do you? For you? It was all hash and rehash to start with. You wouldn't believe a man could arise in that pulpit and hand out the bromides I did. My star thought was that we can all do something to make others a little happier. Wasn't that an epoch-making idea? Ever hear that before?"

The young lawyer's keen eyes smiled as they contemplated the fire. "Bromide—of course. It's the big beam under the floor of Christianity. But it would take a lot more than you, my son, to make me believe you put it bromidish. I've heard you 'make remarks.' The Bishop wouldn't have ordered you to St. Wilfred's if he hadn't felt pretty sure. They're critical at St. Wilfred's."

"I fooled the Bishop good and plenty this time," remarked the tall young clergyman. "I hate it, Peter. I hate to get up and lay down the law to a lot of people who know ten times what I do. I feel like a fool, and I am a fool. I try to think that—that supernaturally, or somehow, I may say one thing that will help one person. That's all that gives me the ginger to go into it. But if I helped one person this time then there's another guess coming."

"Let the fire alone, Bill. And stop kicking. You mostly slam yourself after preaching. And it's none of your business at present anyhow. You tried, and it's up to higher power than you now. Come along down to the turkey. There's the gong."

AS the crowded church had emptied into the street the two sisters, quiet maiden-ladies in quiet, well-cut clothes, had found their way into the stream and walked off, outwardly sedate, alike, commonplace physically and mentally. Yet in the soul of the younger raged a wild turmoil, and in her ears rang words which repeated themselves:

"If anyone wants to know great joy, he or she will take in the hand the greatest luxury, that one has planned for and saved for and looked forward to—and give it away."

What nonsense! Alice Sefton resented that sentence. What arrogance of youth it was in that boy to lay down a law like that! Yet the words repeated themselves. Suddenly she caught a sharp breath like a sob. She wanted to know joy. Oh, she

did! She had known so little. Contentment—yes. But that wasn't enough. She had it in her to feel joy, and she had never had a chance. But this was nonsense, this boy's dictum. Why, at that, she would give away her thousand-dollar check—her Brittany cabinet! Indeed she would not. Sheer madness! "Give it away"—to whom? Some institution, some big charity he meant probably. Her soul rose in resentment, in denial. And yet the words haunted her.

With that a voice spoke; Emily Anderson, with whom they had gone to school years ago, was walking beside them. "I couldn't let you get away without wishing you 'Merry Christmas,'" she laughed at them, and her fat face was rosy and kind. "How are you? I'm coming to see you. I want to see your lovely furniture, too. Hodson's man says you have the best oak things in town."

Bertha giggled delightedly and Alice smiled gravely. "Do come and see them," she said. "Not many, but they're quite good, I think. Ah!"

A boy of fifteen or so had sprung in front of the three and halted them. "Tante Emily, mother says do you mind if we're five minutes late? She wants to stop and see somebody."

The manly little chap with his radiant face smiled at all three of them alike in overflowing friendliness to the world; it was impossible not to smile back at him.

"Whose child is that?" Alice Sefton asked eagerly, as the lad bounded away.

"John Erskine's," said kindly, careless Emily Anderson, with no memory at all that John Erskine and Alice Sefton had been engaged once. "Such a pitiful case," she went on volubly, not seeing that the name had wiped the color from the other

woman's face. "Such a lovely boy, and no chance to take his right place in the world. His father's dead—five years"—Alice knew that—"and the money was lost by bad management after, and now the mother is slowly dying and the boy must be taken out of school and put to work. Isn't it too awful? Such a waste! Such a waste—that adorable child, with his inheritance! John Erskine was delightful; you knew him, didn't you? Brains and character, too—and charm. The child gets that pretty manner from his father. Nobody understood why he married that little woman; a good little woman and crazy about him, of course—who wouldn't be? But there's nothing to her—just nothing. I've always thought John may have had some real affair, you know, and did this on the rebound. Men do, don't you know. And so now here's this wonderful boy, and no chance for him!"

Emily Anderson stopped for breath.

"Isn't there—anybody—who will see to him?" Alice Sefton said slowly. One must say something. That was enough to start Mrs. Anderson again.

"Why, there seems to be just nobody. Nobody!" she emphasized. "They live out in Broadwater, and they're staying with me for Christmas, you see, so Annie Erskine has talked about it to me and it's astonishing how alone they are. I am so crazy about the boy that I'd give anything to look after him myself. But I have four of my own, and Henry says we just can't. But if I knew where to steal only one thousand dollars this minute, I'd



Alice somehow knew how to talk with him, learning from his unconscious sentences how wise a thing she had done

do it. And I'd send that darling child to a good school for three years; the Tefft School would do it for that; they make terms for special cases. And then trust Johnny to take care of himself through college! He's bright, and there's not a lazy bone in him. It would make the whole difference in a whole life. Well, here's my street, and I must rush home. We're having the children's tree at five—why won't you and Bertha come? I'd love to have you. Good-bye. I'll look for you at five."

It was like the passing of a benevolent whirlwind.

"I'LL run out to the box and mail it," said Bertha, picking up the Lewisohn letter, as they reached the hall, but Alice took it from her.

"No. Wait till to-night. It will get to him just as soon," she said. And Bertha, to whom Alice was an all-wise Providence, agreed.

For two hours of that Christmas afternoon Alice Sefton, shut in her room, fought with the beasts. There was the mastodon of selfishness whom we all know intimately. "Why should you give up what you want, what you have denied yourself to get?" inquired the mastodon. "It's quixotic; it's grotesque; it's out of drawing," added the mastodon.

And a snake of old pride and resentment writhed in beside selfishness. "John Erskine quarreled with you; he said you might grow to be a miser like your father, and you were angry and sent him away," the snake hissed. "Why should you take his responsibilities?"

And an inherited beast, a very small germ of a beast whispered insistent words about caution and thrift, and the necessity of guarding money, the danger of throwing it away.

For two hours she sat and fought with such.

To the mastodon she said, as the boy preacher had said in the cathedral, "Nothing makes joy like giving it away; the quixotic people are the blessed people."

And to the serpent of pride she whispered, "We quarreled, but I loved him—I love him now. I think he kept the thought of me in his heart always. This is his boy."

And the inchoate miserliness was answered with a straight stone from her sling. "I will not be a miser. I will not ruin my life with the curse which I have seen work its cursing."

Back and back they came, the menagerie which, assorted one way and another, one always knows; and the woman fighting them alone, as each must fight, grew stronger in the fray. At last she stood up and drew a victorious breath.

"John Erskine," she said, "you were pretty right. It is hard for me to give up money. But now, through that boy, I will prove you're wrong, my dear. I'll show that I'm not a miser. I'll never be a miser."

It was a hard fought field. But Alice Sefton came out victor, and in a tremendous hurry to get the deed done before the beasts could renew attacks, she threw on hat and coat and sped down stairs.

"Bertha, come," she called; and on the way to the Anderson's she told her plan.

Bertha was enthusiastic, as always with Alice's plans. "To tell the truth, dearie, I never did care so much for that old mountain of a cabinet," was her unexpected statement. "I just thought you were set on it—so of course!"

"But Bertha," remonstrated the other, "you ought not"—and laughed. It was useless to try to make over Bertha.

AS the door opened at the Anderson's all the house overflowed with music, sweeping through the house and out into the street. The

forsters slipped into the center of it, into the drawing room, and there the children stood ringed, big-eyed, about the tree and the whole company were singing as people sing at Christmas.

John Erskine's boy stood close to the tree; he held little Bessie Anderson's hand and chanted with his young head thrown back, with all his soul. Alice Sefton stared at him, and the child met her eyes, and a light of friendly recognition came into his and he smiled, singing.

Suddenly a great thrill caught her. This might have been her boy; she was going to do something which would make him, a little, her boy. "If anyone wants, to-day, to know great joy, he or she will take in the hand the thing that one has planned for, and saved for and looked forward to—and give it away. It is the sure way to set life singing."

The words of the tall boy's sermon came back to her sharply and with a rush of feeling she knew that they were true.

When, after a while, she got Emily Anderson in a corner and told her, the look that came into the fat face was an epoch in Alice Sefton's life. No one had ever looked like that at her before. The good woman's arms were around her in a second and ready tears, not her own, were on Alice's face.

"My dear! It's too wonderful! It's too good to be true. What an angel of unselfishness you are! You're so generous and so selfless and so—but I can't say it!" And behold, there were several of the beasts whacked on the head at one swoop by Emily. "You'll never, never regret this, Alice," Emily spoke then from the depths of her soul. "You'll have a big reward. It will make you happy."

And Alice, the reserved, answered gently, "I know it, Emily. I'm happy already." And she snatched Bertha, astonished, from a conversation, and decamped to the street.

BUT Christmas was not yet over. The bell burred that evening about eight o'clock, and when the little maid opened the door a fresh voice demanded "Miss Sefton." Johnny Erskine, excited, bright-eyed, stood in the room. He was breathing fast, embarrassed, shy, smiling. He came straight to Alice. "Miss Sefton," he spoke, "Tante Emily told mother and me." The boy gasped a bit, frightened, but determined. "About—what you're going to do for me. Gosh!" exploded the boy. "And mother said—I might come and say—thank you. I—I thank you—a lot," the boy suddenly bent down from his slim height and put an arm around Alice's shoulder, protectingly, and kissed her. "I'll—try to do everything you'd—like, so you won't be—ashamed of me. It's awfully good of you," the boy said, and straightened up and stood looking horribly embarrassed.

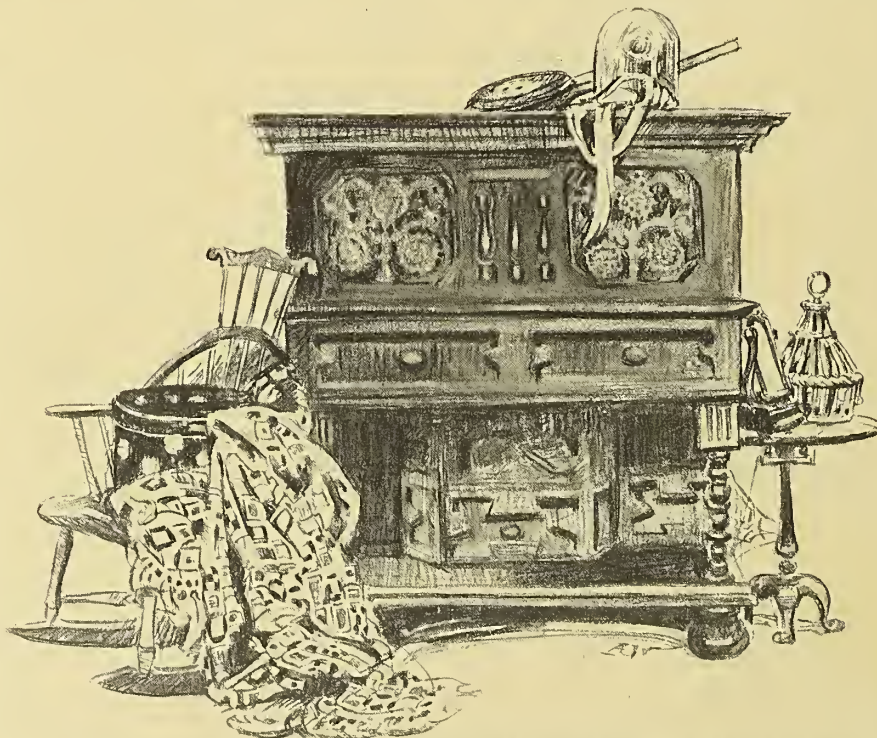
With that Alice, stirred, radiant, somehow knew how to talk to him, and in five minutes the three were chattering together,

and Alice was learning at every instant from his unconscious sentences how wise a thing she had done, and how much needed, and how fine and strong a little soul was this that she was helping to its own.

Late that evening in her room she drew aside the curtains and pushed up the sash and let in the sweet, frosty Christmas night. A new moon shone through the lace-work of the trees and the shadows of the lace-work lay intricate on moonlit snow. Stars burned in a deep sky.

"It came upon the midnight clear,
That glorious song of old,"

she whispered, and knew that the tall boy had spoken true and that the "sure, sharp road" had brought her to happiness.



At a small, dark place downtown, the cabinet had stood there, hidden in a litter of things, for four or five years

A PAGE OF THE LATEST SMALL BRONZES FOR THE HOME

Photographs by Courtesy of the Gorham Company



The "Boy and Girl" candlesticks by Annette St. Gaudens, are typical in their expression of childish enthusiasm



"Youth," by A. Ramon, a talented protegee of Mrs. G. V. Whitney, is a larger type of decorative bronze



The "Polar Bear," by Anna Vaughn Hyatt, a forceful study from life with the ponderous yet stealthy tread vividly depicted



"The Dancing Girl" of Katherine Beecher Stetson's is a delicately modeled figure of a slender girl gracefully posed

These candlesticks are seen in green bronze, 16" high, and are distinctive subjects for use in the library or living-room



"Carnival," by Lucy Carrier Richards, formerly of Boston, suggests the very embodiment of the carnival spirit—full of rhythm and coquetry and is a most entertaining and decorative piece. This bronze is about 18" high

"The Bacchante" of Cecil Howard shows a lithe, sinuous female figure in the nude, a graceful composition cast in green bronze, 23" high, and full of the new spirit that has won such favor in the work of this young sculptor



"The Cigarette," by Cecil Howard, is an unusual composition in the nude expressing a feeling of the classic with a modern touch characteristic of this sculptor's work. This subject is also modeled in marble

"Summer," by Eugene F. Shonard, another small bronze, 5½" high, represents a study from life of a child on the beach





"Vanity" is a beautifully balanced panel. The foreground figure is deep flesh, the peacocks blues and greens, the four smaller figures yellow against a salmon sky

BATIK HANGINGS

BY C. BERTRAM HARTMAN

PERHAPS more than at any other time we are living in the day of the individual, when individual expression is welcomed and encouraged, unfettered and unhampered.

This movement toward freedom of thought and its fearless expression has been given a general name—"Modern" Art, but already the term has been so abused and misused that we have almost ceased to realize what it stands for. It has been called a Viennese movement, a German movement, a French movement—yet it is each of these, and all of them, combined with still more; for the underlying feeling throbs throughout the world, and we must recognize it as a world movement, though naturally varying in degrees and forms of expression.

To a great number of persons Art has always meant just pictures, paintings on canvas; and this feeling has existed partly because those artists whose names have come down to us since artists have been known, used that as *the* medium of expression. However, we find to-day, the world over, our big men and women artists using other materials and methods for their mediums of expression, and putting their best selves into it with such earnestness as they have bestowed heretofore only in their pictures.

The methods and materials themselves are most assuredly not new—the newness lies not in the physical rendering of the art or craft, but in the spirit which is back of it; in the recognition of the artist that he can express himself just as truly, and in as wholly dignified a manner, through another medium, as he could with his paints and canvas.

Batik, a method of dyeing materials, is new to a great many people, yet batik has been for the last several hundred years, and still continues to be, the customary way of dyeing employed by the natives of Java. The designs are obtained by a process of dipping in dye again and again, as many

times as the complexity of the pattern requires, with the aid of wax to cover the parts not wished to be dyed. The Javanese natives have acquired proficiency and skill in the execution of the work, applying it mostly to very coarse materials for costumes or dresses, but their designs, though for the most part interesting, and often intricate, are very crude.

Shown here are three examples of batik, designed and executed by C. Bertram Hartman. He is no native of Java, yet he has combined the skill of the native workman with his own inimitable expressions of humor and seriousness, dreams and realities; and in so doing, is opening our eyes to the almost unlimited possibilities of this interesting work. We must all of us feel with Mr. Hartman that these panels are in every way as dignified as paintings—just as beautiful, and just as durable.

For interior decorations of almost every kind where a textile can be used, batik is appropriate and offers endless advantages over stencilling and block-printing; any color effects can be gotten, and while with a stencil or a block-print it is always evident that the design is something put on the textile, with batik the design becomes a part of the material itself.

The panels reproduced here are for wall decorations, and well they might beautify any wall. From the effects of these we can imagine with delight batik applied to rich portières for instance, on thin silk curtains, or in fact on any kind of drapery, and in designs and coloring to fit in any kind of a room. With the help of batik we may cover our cushions with delicate soft hued creations, or make of them stunning rainbows of colorings, and for lighting purposes we may have most unusual lamp shades, the effect of which could be obtained in no other way. Batik also will come to be used more and more for women's wearing apparel, for instance on gowns or cloaks,



Courtesy of Miss Sarah Copeland

"The Fantasia of Rhythm and Movement" is entirely in black and white, the "crackle" of the sky being especially designed to lend a feeling of distance

and the beauty of it is that no design can be exactly duplicated, each piece is individual, though of course like a painting, it could be copied. Indeed, one of the most fascinating parts to the batik maker himself, is that he can never know exactly what his results will be till the process is entirely finished, and the wax removed from the material.

"Crackle," as it is called, is caused by the breaking of the dye through cracks in the wax while the material is being dipped, and in so doing causing a mellowness of tone, and giving, one might almost say, the beautiful all-over effect of

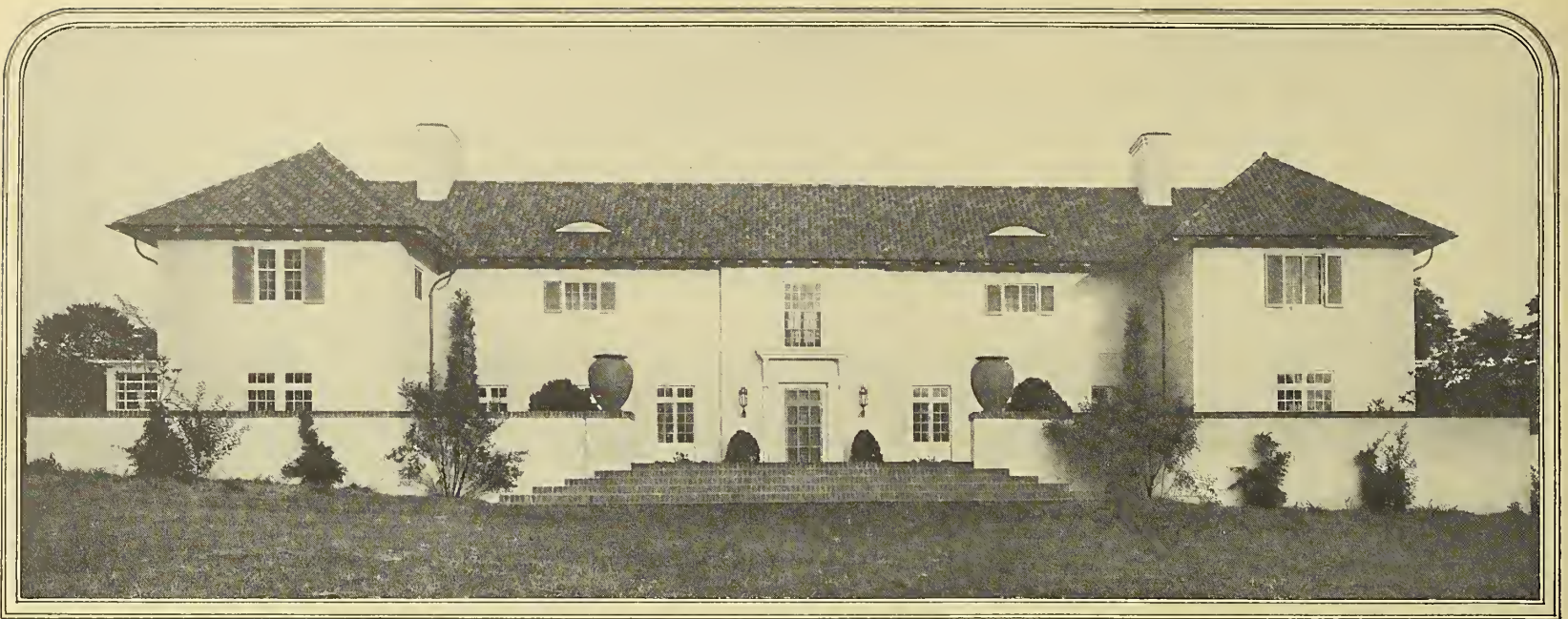
marble. The crackle effect is particularly well illustrated in the sky of "The Fantasia of Rhythm and Movement."

These panels of Mr. Hartman's are infinitely more beautiful than the reproductions can begin to suggest; of necessity the texture of the silk is missing, and the warmth of color tones, which are really exquisite, must be imagined. The first panel shown is called "Vanity;" here the story tells itself with utter simplicity, and the design is beautifully balanced, both in line and color. The figure in the foreground is of

(Continued on page 54)



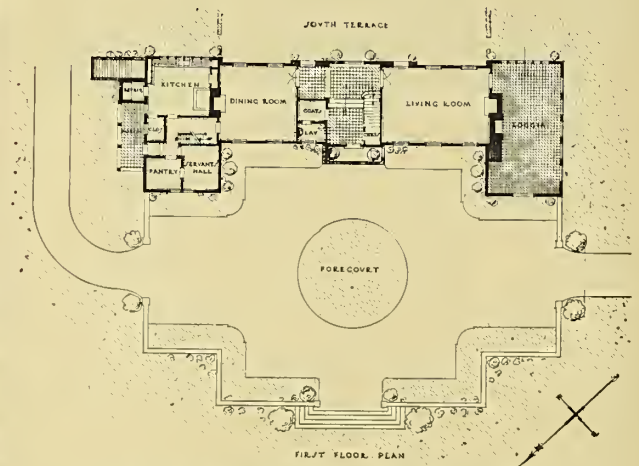
In the "Flamingo Fantasy" the birds are vermilion with yellow and black beaks, central figure black, loin cloth and headdress a warm yellow



Although in general style the house follows Italian lines, it is frankly an American adaptation and built to suit the conditions of a warm climate

The house is built in a warm stucco, offset by blue-green blinds and a tile roof of brownish red

One enters a center staircase hall paved with white and green marble, with white woodwork and grey walls



For the double purpose of getting cross-draughts and of obtaining both the southern exposure and the north view, the first floor is but one room deep



The second floor contains four master's bedrooms and baths and four servants' bedrooms and baths, the service part being confined to the left wing



THE RESIDENCE OF MRS. ERNEST ALLIS, AT CHEROKEE PARK, LOUISVILLE, KENTUCKY

Lewis Colt Albro, architect



On the right, balancing the service wing, is the loggia, the floor of which is laid in red tiles with a white bond. French windows open on the terrace

All master bedrooms are panelled and all face south, as does this owner's room. Indirect heating is used, radiators having enclosures to match the finish of the rooms



YOUR OWN ORCHARD

Sufficient Fruit for Home Consumption Can Be Grown on the Smallest Lot—Plan the Orchard Now to Plant Next Month—Directions for Planting, Pruning and Spraying

F. F. ROCKWELL

There seems to be a misapprehension to the effect that you cannot have fruit without an orchard, and you cannot have an orchard without a great deal of ground; and that, therefore, the pleasures and rewards of fruit growing are not for the suburban place, but are restricted to the small farm. As a matter of fact, enough apples, pears, peaches, plums and cherries can be grown to supply the average family with these various fruits during their respective seasons on a very few trees. A normal yield will give the following amount of fruits per tree: Apples, 2-10 bu.; dwarf apples, 1½-2 bu.; peaches, ½-5; pears, 1-5; plums, ½-2; cherries, ½-2 bu. The yields for the first few years after they begin bearing will be nearer the lower figures.

Fruit for preserving and apples for winter can usually be bought at a reasonable price by taking advantage of a full market; but the table supply should be had from one's own trees. With fruit, even more than with vegetables, high table quality and good shipping quality are seldom found in the same variety; and the grower must give the shipping quality first consideration. Secondly, because your home-grown fruit can ripen on the tree, and as its peculiar flavor and aroma is developed after it is full grown, during the last few days when it is getting ready to come off at a touch, you cannot expect to find the same quality in fruit picked half green so that it will "stand up" in shipping and in sale. Moreover, unless you buy fruit that has been individually wrapped and handled, you cannot get it free from bruises and bad spots.

PLAN NOW TO PLANT LATER

It may seem out of place at first sight to talk about juicy peaches and sugary plums in December; but if you want these and the other things mentioned during the coming season, now is the time to decide where and what you may want to plant in the way of new trees and to take care of those you already have.

In the northern states, spring is usually the best time for planting fruit trees provided they are planted early enough. The only possible way of planting them at the very first possible opportunity is to prepare places for them now before the ground freezes hard. This combines the advantages of both fall and spring planting, as you save the time which usually can ill be spared—and generally is not spared from the rush season of early spring; and gives the winter's action on soil and fertilizers which gets them into a condition that assures rapid growth.

Do not, however, make the mistake, as many amateurs do, of thinking that you can put any tree anywhere, give it any kind of attention—and get good fruit. All of the things I have mentioned can be successfully grown in the northern states, provided suitable varieties are selected. If you expect to grow fruit, you may as well realize at the outset that you have

If you can spare one-tenth of an acre (60' x 75') for an orchard, here are the facts in a nutshell

Variety.	Allow Diameter.	Expect Good Fruit.	Normal Yield Per Tree.
8 dwarf pears.	10'-12'	2-3 years.	1-5 bushels.
3 peaches	10'-15'	3-5 "	½-5 "
3 pears.	20'	3-5 "	1-5 "
2 cherries	15'-25'	3-4 "	½-2 "
3 plums.	8'-10'	3-5 "	½-2 "



to make that a definite objective point, and that each individual tree will have to be carefully looked after several times during the year for the various operations of pruning, spraying, fertilizing, etc.

DRAINAGE AND POSITION

For successful results, all fruit trees require thorough drainage. In all positions,

except those in a hollow, where the water level in the soil cannot be lowered by opening up the sub-soil, the method of preparing the ground for the trees described below will generally prove effective without resorting to the expense of tile draining; but thorough drainage at whatever trouble must precede the possibility of good fruit.

Air drainage is almost as important as soil drainage, especially with peaches and varieties of the other fruits which may lose their crops as the result of late spring frosts. Cold air, being heavier than light, flows down into any natural hollow or "pocket," with the result that in such places there will often be a killing frost, while similar vegetation only slightly elevated above the "dead line" will escape without injury. On the other hand a too-sheltered position, such as the south side of an embankment or a tight wall, or of a building, often is just as dangerous, by starting the tree into premature activity in the spring, when the buds break before they should and get nipped. As a general rule apples, American plums, the hardier variety of pears, and sour cherries may be given the most exposed places; peaches, foreign plums, sweet cherries and grapes, the sunny and sheltered ones.

If you decide to have fruit at all, put in enough varieties so that it will be worth your while to look after them carefully. Dwarf apple trees may be set as close as 8', but 10' or 12' will be better unless you expect to keep them well pruned. Standard trees vary considerably in the room they require, according to variety, but the smaller and medium-



Unproductive limbs, decay from neglected cuts or wounds and "black knot" can usually be found in the old trees that have had no attention

sized sorts may be set 18' or so, which will give them sufficient room for many years to come, although eventually every other one would have to be cut out. A good plan is to alternate standard apples with dwarf apples or peaches, putting them about 15' apart. The latter are shorter lived, and may be cut when the standard apples require all the room. For the very small place dwarf apples may sometimes be used altogether, as they are much more easily cared for in pruning, picking, etc., and give a bigger range of varieties in the same space, but they require the highest cultivation, and the saving in space is only apparent, as one standard tree will yield as much as three or four dwarfs. The latter come into bearing much sooner, however; and that is a point of great importance with most home fruit growers. In figuring out how many peach trees you will plant, allow 12' to 15' in diameter for each. Standard pears require a minimum of 20', but these also may be had on dwarf stock, and planted as close as 10'—and there will be a few fruits the first or second season after planting! Cherries require 15' to 25'; and begin to fruit the third or fourth year. Plums also give the planter quick returns: 8' to 10' for the dwarf stock and 12' to 18' for the standard will be enough to allow where but a few trees are being set out.

As to the proportion of the different kinds of fruits to select, that is, of course, largely a matter of family taste; but the following would answer for an average basis; to be added to or subtracted from according to the "hankerin'" there may be for any one thing in preference to another. For a small garden—say one-tenth of an acre (approximately 60' x 75') 8 dwarf apples, 3 peaches, 3 pears, 2 cherries, 3 plums would fill the bill. Where more space may be available, say half an acre (215' x 100') the following assortment: 15 standard apples, 15 dwarfs, 12 peaches, 6 standard pears, 6 dwarfs, 6 plums, 6 cherries, 2 quinces.

PLOTTING THE ORCHARD

With this data as a basis, go over your ground *now*, and figure up how many fruit trees you should have. Where each is to go, place a stout garden label, or a small stake, whittled flat at the top to make a writing space. It is not necessary to bother about varieties now; time enough for that next

For the orchard of one-half acre (215' x 100') this selection will prove sufficient

Variety.	Allow Diameter.	Expect Good Fruit.	Normal Yield Per Tree.
12 standard apples.	18'	7-10 years.	2-10 bushels.
15 dwarf apples.	10'-12'	3-5 "	1½-2 "
12 peaches.	12'-15'	3-5 "	½-5 "
6 cherries.	15'-25'	3-4 "	½-2 "
6 standard pears.	20'	3-5 "	1-5 "
6 dwarf pears.	10'	2-3 "	1-5 "
6 plums.	8'-10'	3-5 "	½-2 "
2 quinces.		3-5 "	



planting the entire space will be occupied by the rapidly developing roots, and the more thoroughly pulverized and aerated the soil is, the more rapid and robust the growth of the orchard. Blasting is not an expensive proposition, considering that its effects will last for many years. In very light soil, or soil with a shady or gravelly subsoil, it may not be desirable; but under most conditions it will be found to pay well. A quarter to a half a stick in each hole, or at intervals of 10' to 25' each way over the piece, will pulverize the subsoil and accelerate the drainage as no plowing or spading could do. In what is called "hard-pan" soil, this is particularly desirable, because it permits the roots to grow well down, instead of spreading near the surface, where feeding room is restricted, and injury from drought is liable. The cost will average but a few cents per tree.

STAKING OUT AND FERTILIZING

In addition to this, each place where a stake marks the position for a tree should be spaded up, and a forkful or two of manure and a couple of handfuls of coarse bone well mixed with the soil. Bone can be bought by the single bag, of 100 pounds, for \$1.50 to \$2, and its use will increase the value of your first crop by a good deal more than that amount. If available, acid phosphate and muriate of potash, costing respectively about \$1 and \$2 to \$3 per 100 lbs., may be used in addition with great advantage; but by all means, get the bone at least; the other things may be added later, during the second or third season's growth.

Fruit trees set out last season, or the one before, should receive careful attention now. If they were properly cut back at the time, the first stage in the development of the individual tree will have been reached now. Even in commercial orchards the "low head" has come to be accepted as profitable. For the home orchard it is even more important, as a step-ladder, a low-pressure hand-spraying outfit, and a small hand-pruning

saw are usually the only orchard outfit available to the private fruit grower. With trees properly cared for during their first few years, they will be all he needs. The essentials to keep in mind in forming the heads of your young trees are few, but important. Select the small lateral branches which are to form the frame of the tree at different points on the trunk; if they branch from the same place, forming a crotch, a split trunk is likely to be the result of your first really heavy crop of fruit. Trim and head in these and the smaller side branches from them, so that they will be a swell spread, symmetrical, and open at the center. On the small place, with single trees especially near the permanent vegetable garden, it may be better to have the head formed at a height of 5' or 6' so that there will be head room and light beneath it. One can do almost anything in the way of training or shaping a tree during the first few years; but always try to keep in mind what you want in the mature tree. Apples will require the most

(Continued on page 56)



A healthy stump is more valuable than a diseased tree, but old trees must be doctored carefully. These pictures show an old tree before and after pruning



Photograph by R. B. Whitman

The entrance planting about the doorway of the residence of William E. Seely, Esq., at Bridgeport, Connecticut, is an ideal arrangement for both winter and summer

Dana & Murphy, architects



CHRISTMAS GIFTS *for* THE HOME



The address of shops where articles shown on these pages can be procured, will be furnished on application. Purchases can be made through the House & Garden Shopping Service

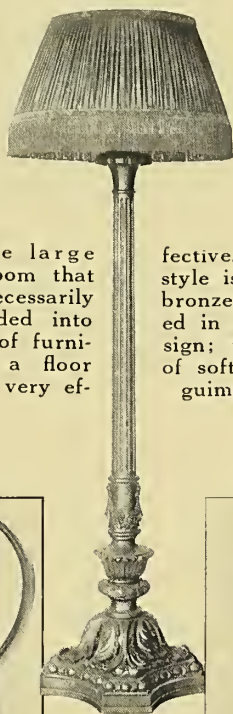


A chair in good style, such as this Louis Quinze wing chair, is always a desirable adjunct to the living-room

In brass, finished like copper, this little watering-pot is designed to be a house rather than a garden implement and to be used on the house plants. \$4



For the large living-room that must necessarily be divided into groups of furniture, a floor lamp is very ef-

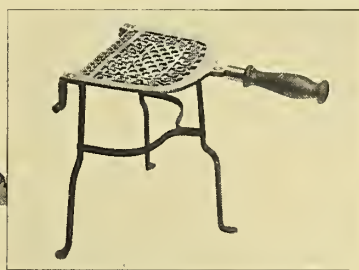


fective. This style is made in bronze, decorated in grape design; the shade of soft silk; gilt guimpe. \$70



"The kind of chair you sink into and keep on sinking." It can be upholstered to match or contrast with the hangings

Wrought iron and brass are combined in this old-fashioned trivet, one of the many fire-side revivals of this year. An ebony handle saves blistered fingers



To those who know good furniture, the name of Sheraton conjures up pleasing visions, and to be given a chair of Sheraton lines such as this is indeed to realize a vision

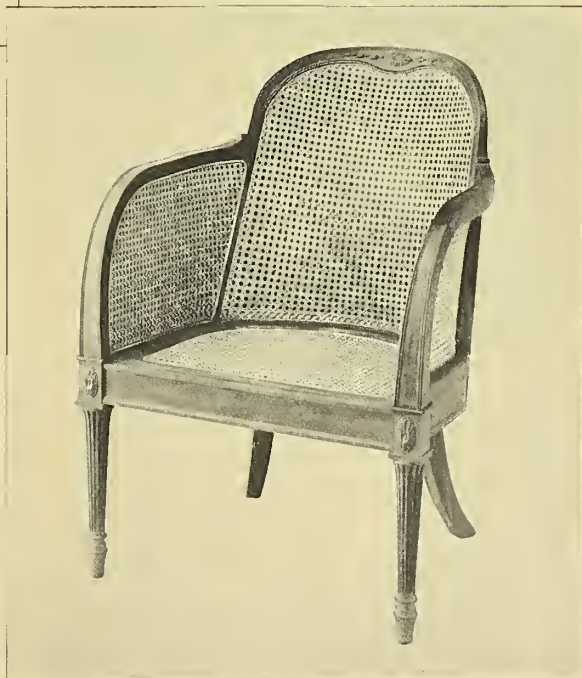


For the current books one is reading, nothing affords a more convenient location than these wooden book-rocks. With their Latin inscriptions they are not unlike old volumes. \$10



No corner seat or couch is complete without one of these little cedar pillows, redolent of the forest evergreens. The cover is in soft dark tans and greens

To define this chair one might call it Sheraton-Adamesque. In any event, it is staunch, comfortable, and its carvings and rattan panels make it effectively decorative





Nine Gifts Any Housewife Would

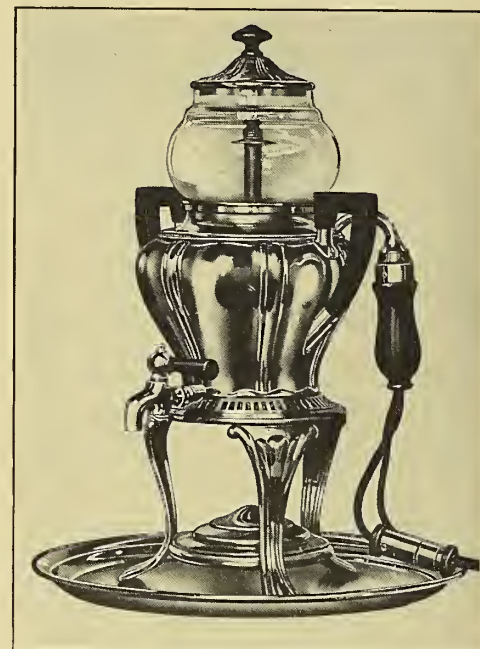


Interesting china adds zest, and nothing could be more interesting than such a set of pitchers and mugs. Although designed for cider, any housewife could find a dozen uses for it. The pitcher comes at \$5; the set at \$8



Austria is responsible for this wooden "foxie" tamed and pressed into humble domestic service as a napkin ring. It adds interest. \$3.50

Dinner announced in any other way tastes just as good, but falling on the musical ear the sound of this three-toned tocsin is most pleasing. \$9



Colonial lines characterize this electric copper coffee percolator. All parts are made of heavy sheet copper with the cord permanently attached to the heater and the handles of ebonized wood. \$18.50; copper tray, \$1.50



Interesting Objects To Find in



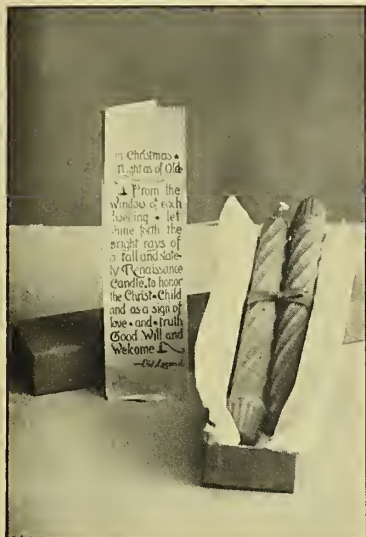
For the woman who makes her own coffee, and perhaps lives alone, here is an excellent little individual percolator made in four parts, nickel-plated and glass. You can drink your coffee from a glass *a la Russ*. 75c

Rather fearsome to contemplate by the over-young or superstitious, this pussy is really as mild as the Black Kitten that Alice always blamed for her falling through the Looking-glass. Sphinx-like, she keeps the door open. \$6



If one has ever had strawberries and Devonshire cream on an English lawn, she has seen the like of this little jar. However, it is made by the ingenious French to hold jam or cream cheese. In different sizes, 10c and 15c

Appreciate in Her Dining-Room



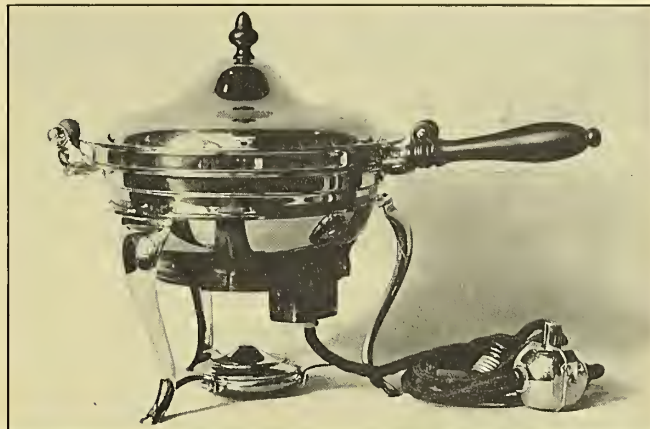
A gift that is neither hackneyed nor expensive and is both useful and sentimental is a pair of these scarlet Renaissance candles for the table



Wooden flower vases lined with zinc will prove both unusual and useful for the dining-room. This shape is especially serviceable on a small table



Slender lines mark this cordial set of thin Bohemian glass. Tiny blue circles edged with gold form the dainty decoration on glasses and decanter. \$16



The chafing dish is an invaluable institution, and from an inspection of this one is convinced of the excellent qualities of the electric attachment. \$13

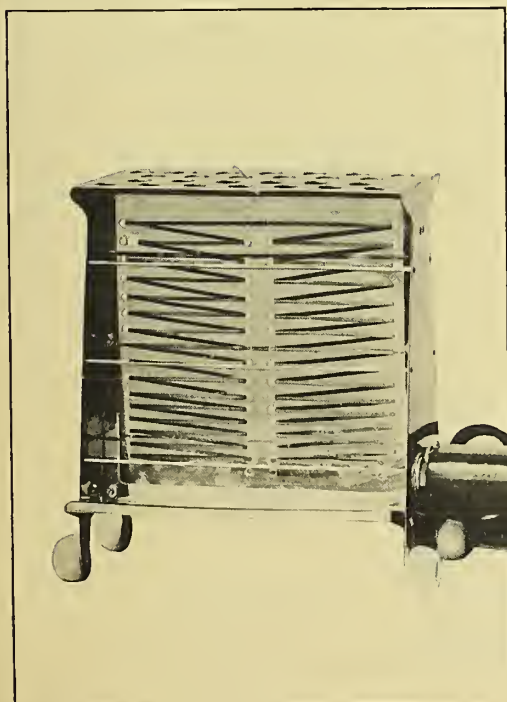
Nuts are indispensable at the dinner table, and the hostess is often puzzled how to serve them daintily. The tray is white willow. \$11.50



the Breakfast Room on Christmas Morning



Part of the electric service that is replacing inferior methods at our breakfast tables is represented in the radiant toaster. The friend you give this to will soon find it invaluable. \$2.25

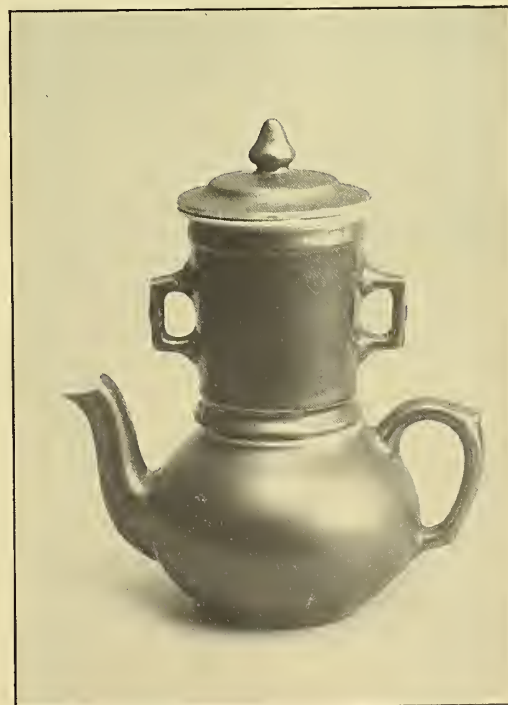


The Japanese taught us the beauty of the solitary flower. The kneeling water nymph in this dainty green bowl has place in her hand for one stem—say a jonquil or a single narcissus. \$4.50



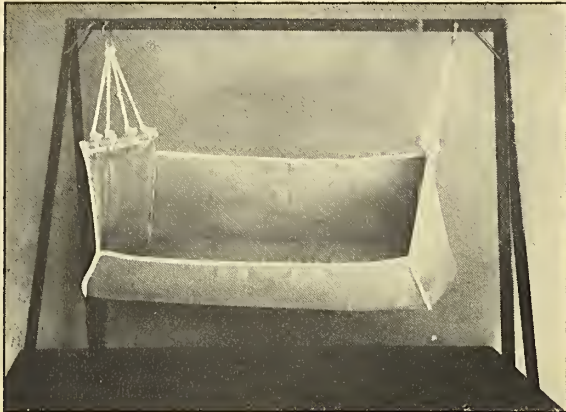
Though designed for the strictly utilitarian work of crushing peas and beans, this little Italian mortar is the very thing for your indoor ivy. Some of the mortars come in blue and white marble. \$1.25

The pot-type percolator is the most popular for the small family. It is convenient to handle and has all the formality of the old-fashioned coffee pot. It comes in either copper or nickel. \$5

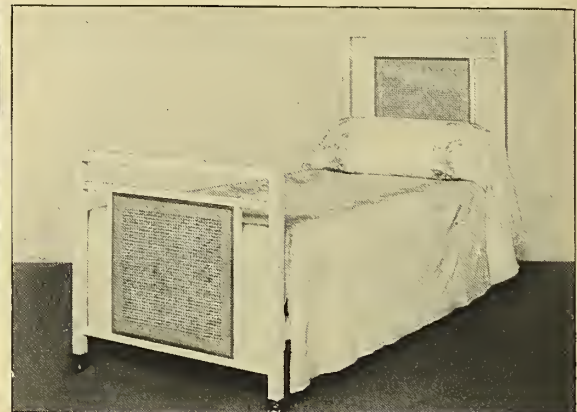




Young Enough for Dolls or Old Enough for School—



If she has a leaning toward domesticity, these doll cases for her needles and thimbles will prove a delight. All come with Christmas rhymes on decorated cards. 50c



One of the many diminutive copies of life-size comforts, this doll hammock satisfies the mothering instinct in the small girl. Khaki cloth and green iron, 18". \$1

Safer and more hygienic than wood is this steel bed for the small girl. Enamel finish in French grey, white or old ivory with cane panels. In single size, \$31

This white enamel dresser with cretonne inserts should suit the young lady's tastes. \$12

With the dresser goes a bookcase of the same decoration. It is light and serviceable. \$14



She will feel very important with a knocker on her door, and either of these two, the swan or the break o' day rooster, should please her. Green bronze, \$1.75



For the Most Important Members in the House—



A year from now he'll be investigating where the noise comes from. In the meantime the pink and white pierrots will dance merrily to a tinkling little tune when you grind the handle. \$4.50

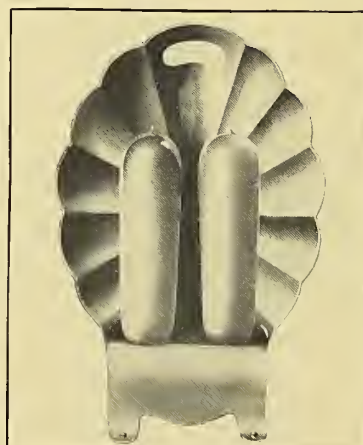


Ninepins translated for the baby into clowns will amuse him by the hour. Moreover, he can begin his education by learning how to put them back. \$4



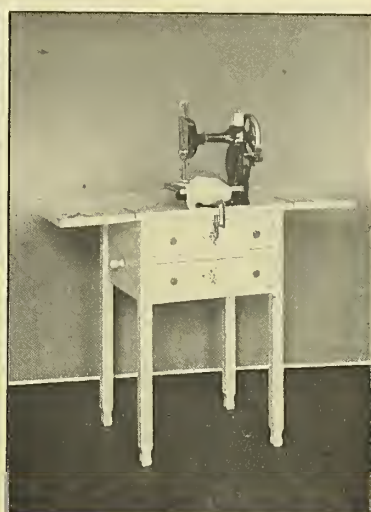
Something to play with for every day in the week and five for Sundays! Dolls, cats, dogs—some of rubber that squeak and some of stuffed velvet that are nice to pull apart. \$7.50

The electric milk warmer heats the baby's bottle in four minutes. No running down to the kitchen, no burnt milk, no broken bottles. The bottle is inserted in the heater and warmed by steam. \$6



Such a heater as this will be appreciated in the nursery on cold winter mornings. It's just the thing to dress and undress the baby by, as the bulbs instantly give a warm glow. \$4.75

These Gifts Can Go in Her Own Little Room



After she has put her toys away in the settle, she can sit on it comfortably and meditate on her virtue. \$1.50. The pier glass, \$4

For an older girl, the separate writing table and chair are suitable. Desk \$10. Chair \$4

A variety of sewing things comes in this box with the card of instructions for the little girl. \$1.00



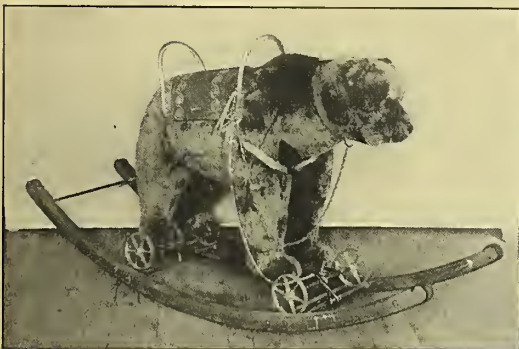
Hang this manx cat knocker low enough for her to reach. \$1

A dolly sewing machine would be a joy forever. It clamps tightly on the table and works by hand. When she is old enough to have homework she will find use for this study chair. \$9

In her room, filled with sewing materials, stands a wee doll ready to be fitted with a trousseau. \$5.50

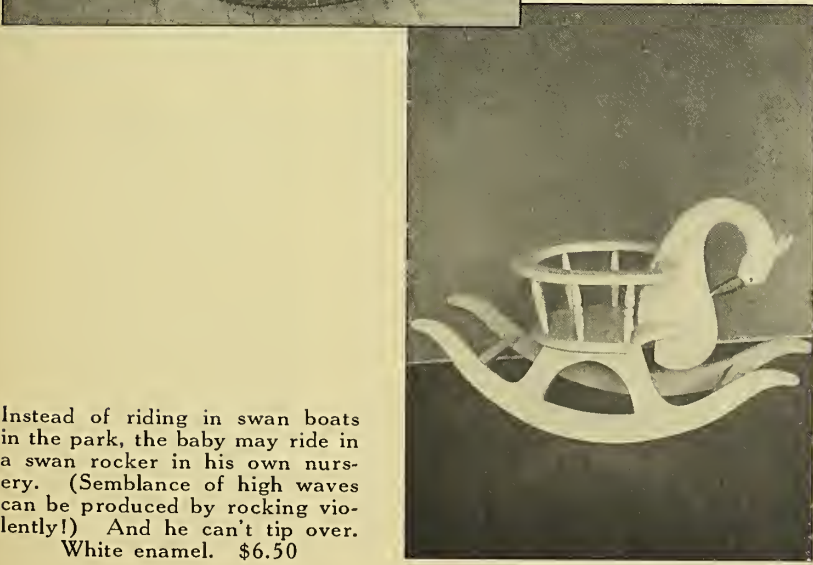
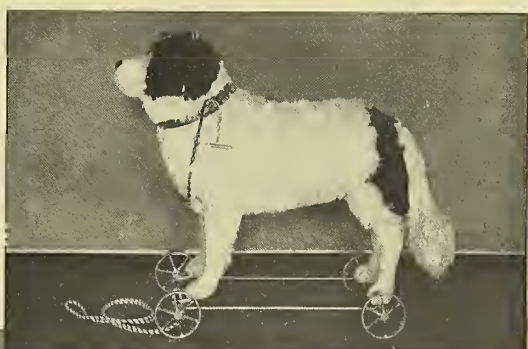


The Tiny Kings and Queens of the Nursery



It's a bear! It's a bear — tamed, saddled, bridled and completely domesticated to the uses of the baby. Brown silky plush. \$23.50

At once a toy, a pet and a companion, this great St. Bernard should be welcome in any nursery. White and brown plush. \$16.50



Instead of riding in swan boats in the park, the baby may ride in a swan rocker in his own nursery. (Semblance of high waves can be produced by rocking violently!) And he can't tip over. White enamel. \$6.50



The little tyrant just beginning to walk will travel endless miles in this machine—and perhaps you'll find him half asleep in it. No, the shelf wasn't meant to sleep on; that's for the mush bowl and one or two choice toys



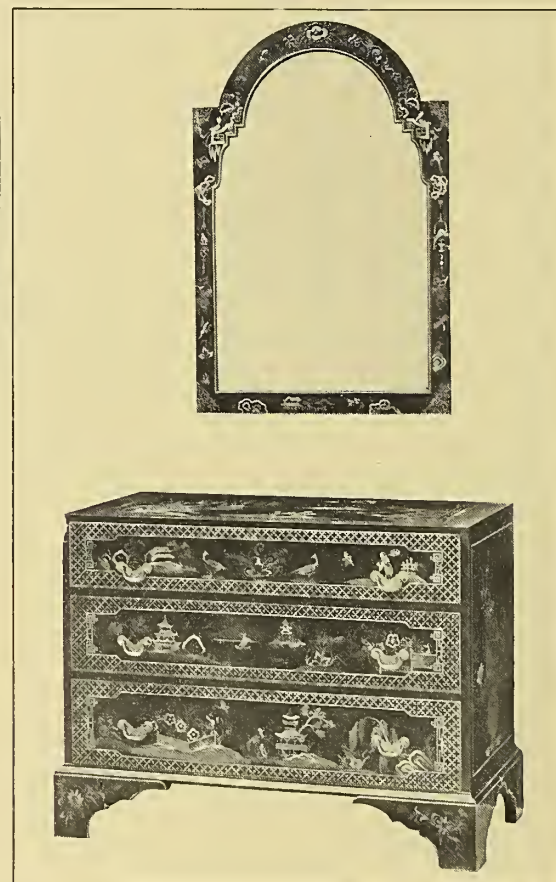
For the Bedroom Comes a Varying



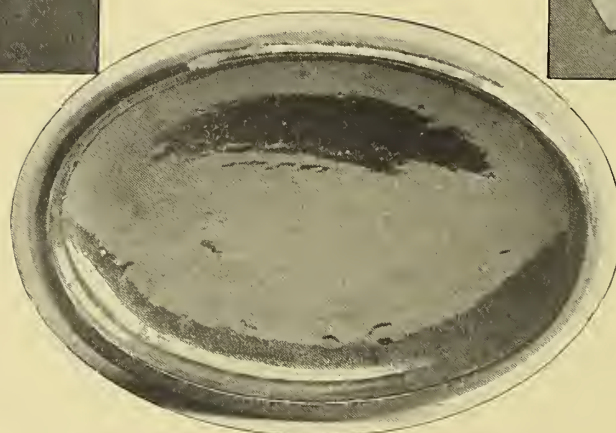
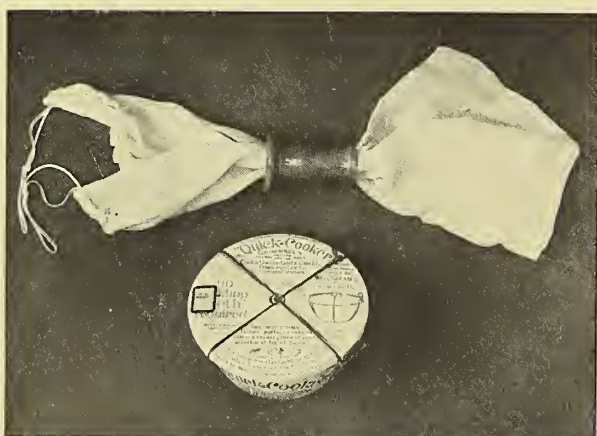
This is the latest style of having books at one's "bedde's hedde." These book rocks are of a lighter note than those destined for the library table. They are of Italian make decorated with carved fruits colored and gilded. \$12

There is not a scrap of ornamentation on this mahogany sewing stand. Its beauty lies in good, simple lines and rich, natural color. The top lifts up, disclosing a sliding compartment for sewing materials. \$12.50

A princely gift for milady's boudoir: a Chinese lacquer bureau and mirror. The bureau stands 30" high and 40" wide; the mirror is 22" by 34". Such a set requires a perfect setting to show it to advantage

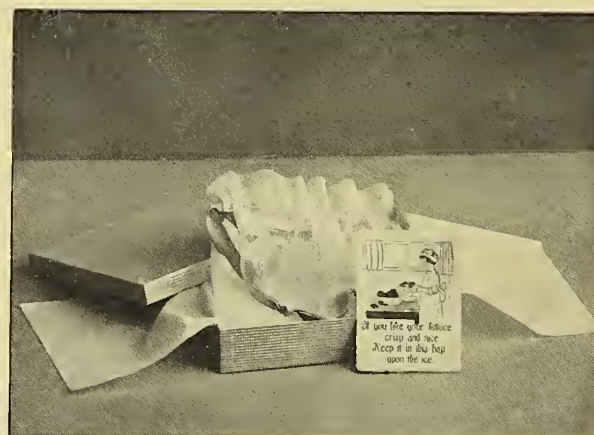


Kitchen Gifts, Though Homely, Are Always



There is a moot question as old as Plymouth Rock as to whether jelly should be squeezed or not. However, the delicious stuff must be strained, and this bag is made for that exact purpose. 75c. Below it is a pudding cooker that comes in three sizes, 60c, 75c and \$1

For the Christmas dinner or any other festive occasion where jelly must be in attractive form, these copper moulds are in pleasing patterns. A bunch of grapes for fruit jelly; a heart for blanc mange; the fish mould for any fish or meat jelly. Grapes, \$2; fish, \$2.25; heart, \$2.25



Crisp, cold and dry is the lettuce that is kept in this clever little bag. Of loosely woven canvas, run with lettuce-green tapes, the bag may be placed directly on the ice and all moisture shaken out on removing. With the bag comes picture card and verse. 10c.

For serving fish or escalloped dishes of any kind, this French fireproof brown earthenware is excellent. It can be placed in an oven without fear of breaking and will give the table added interest by its unusual shape and color. In individual size up, 25c to \$1

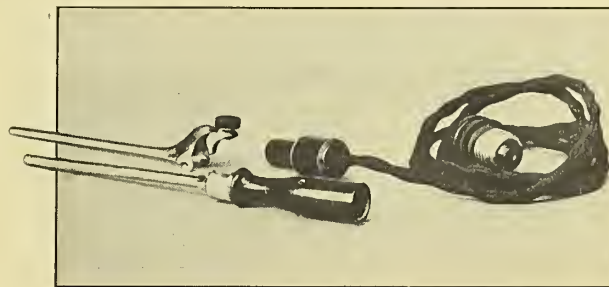
Array of Pleasing Gift Suggestions



For the outdoor sleeper or the cold air devotee this electric bed warmer—not a thing of beauty, but certainly a joy forever. \$6.50

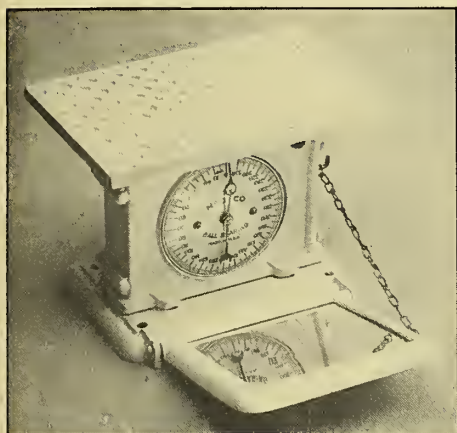


With its rose pottery base, Dolly Varden shade, gun metal fixtures, this lamp might well be described as "good enough to eat." \$11.50



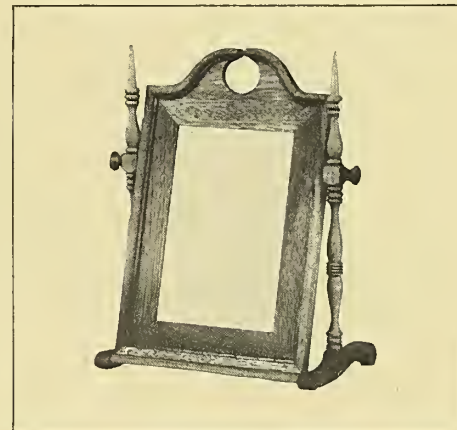
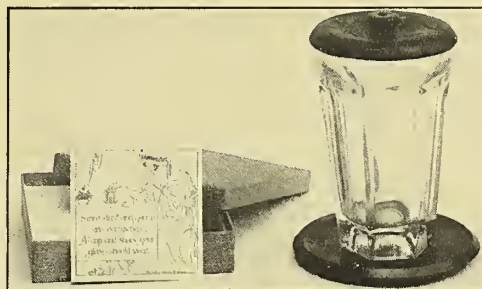
On an old-fashioned bureau in an old-fashioned room this quaint little mirror would fit in admirably. It is of oak and stands 5½" x 8"

An electric curling iron for the dressing-table does away with inconvenient methods of gas and alcohol. It heats quickly. \$3

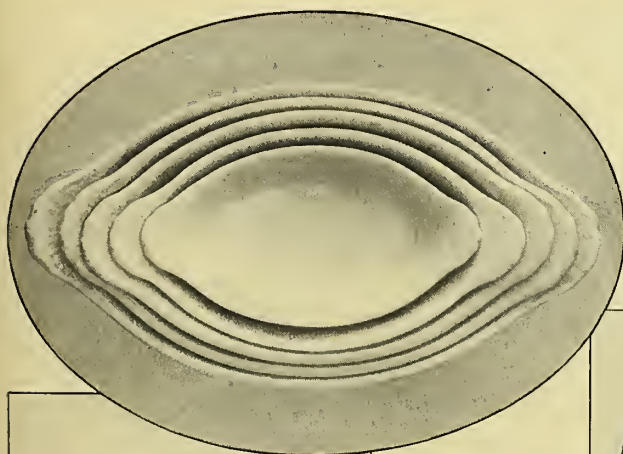


No dressing room is complete without a bath scale. This is finished in white enamel and sells for \$8.50

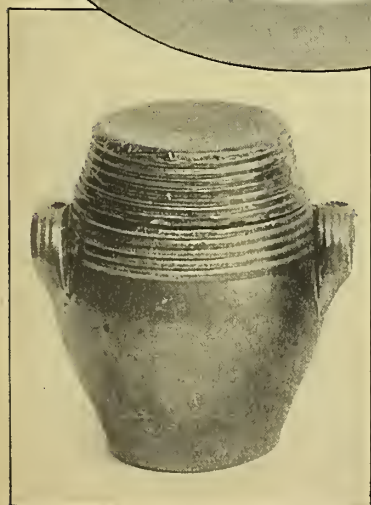
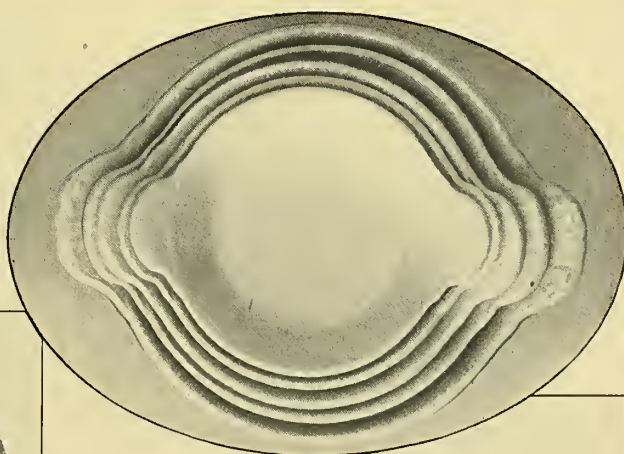
To keep out dust from the glass and to keep the bureau top dry comes this cover and base for the tumbler.



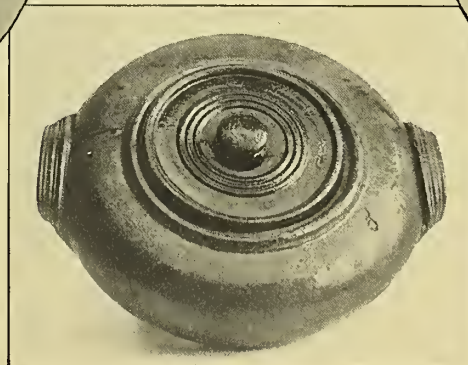
Acceptable—Some of These Are Quite Unusual



These French casseroles come in nests or in dozens of a size. In fireproof porcelain brown, lined with white, they are quaint little dishes in which to serve any hot baked or scalloped viands. As shown in a nest of five increasing sizes, they are: oval nest \$1.45; round nest \$1



For those who believe in home made products being the best and who enjoy taking the trouble to make them this beef-tea boiler will be found decidedly useful. \$2.25



The Huguenot design marmite is unusual in shape and of not an unattractive color, being shaded from cream to dark brown. One to twenty portions. 20c to \$3.50

Almost the favorite cooking vessel of the French, the marmite is the receptacle of those tasty soups for which the French cook is so justly famous



For the Man in the House



Book rocks of sturdy design are the kind for a man's room. These of the bear \$10



Jumbo from Germany (they do seem to make everything) is trained to hold matches. He's amusing. \$1.50



An innovation in smoking stands is this in mahogany with an extra shelf for cocktail or highball glass. The fittings are silver plate and glass. \$8.75. An ideal man's gift; if he would really use it!



Some men never grow up—and for them come, again from Kulturville, the candlestick lad that never grew up. 75c



There's the strength and straining fitting for a man's room in this book rock of the bull. \$10



Such a combination as this gaily decorated ash tray and match safe is always handy and sure to be appreciated



Suggestive of late hours spent with a good book and cigar, this owl tray comes in bronze. \$3



A head of Dante in dark bronze, 8 in. high and 10 in. wide, would be suitable on a cabinet or bookcase

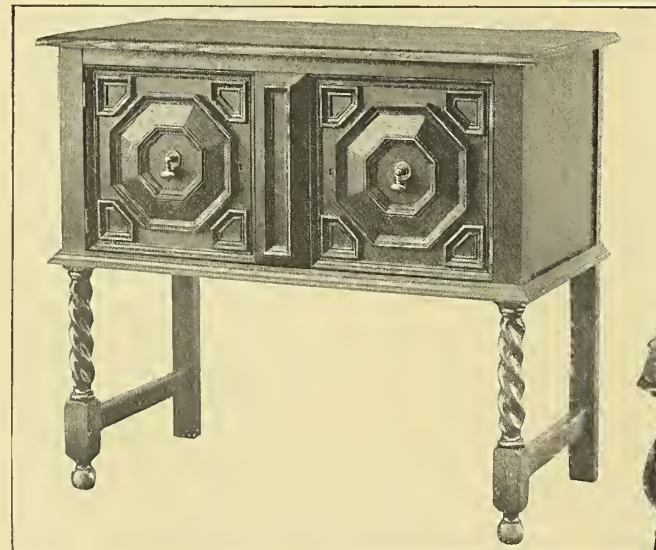


Golden brown morocco is the leather case of this portfolio, with a Florentine design on each cover. \$12



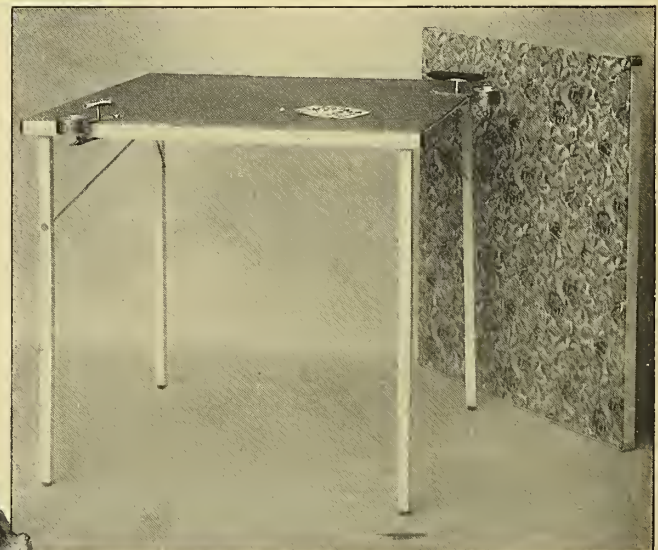
Ssh! This Carolean stand fitted with lock and key and too heavy for the heftiest burglar to move is in reality an ideal cellar-ette. Oak 43 in. high

A card table that can be put away and that isn't unattractive when on view is always an acceptable gift. Cretonne covers the top, the woodwork white or dark green. \$4.50.



Eight glasses, two decanters and syphon comprise this very simple but sufficient highball set. The tray is white willow with bottom of cretonne under glass. \$36

For the man with the Oriental penchant comes this camel paper weight of bronze. \$4.50





In "Saviors," at the Bandbox Theatre, the setting was full of color: curtains, cushions and pillows being vivid green, save one pillow of lavender, walls and floors grey and the lamp shade bright orange

STAGE SETTINGS FROM A DECORATOR'S STANDPOINT

A Medium in Which Character Personality Must Be Expressed—Limitations and Possibilities—
Creating Reality by Real Furnishings

B. RUSSELL HERTS

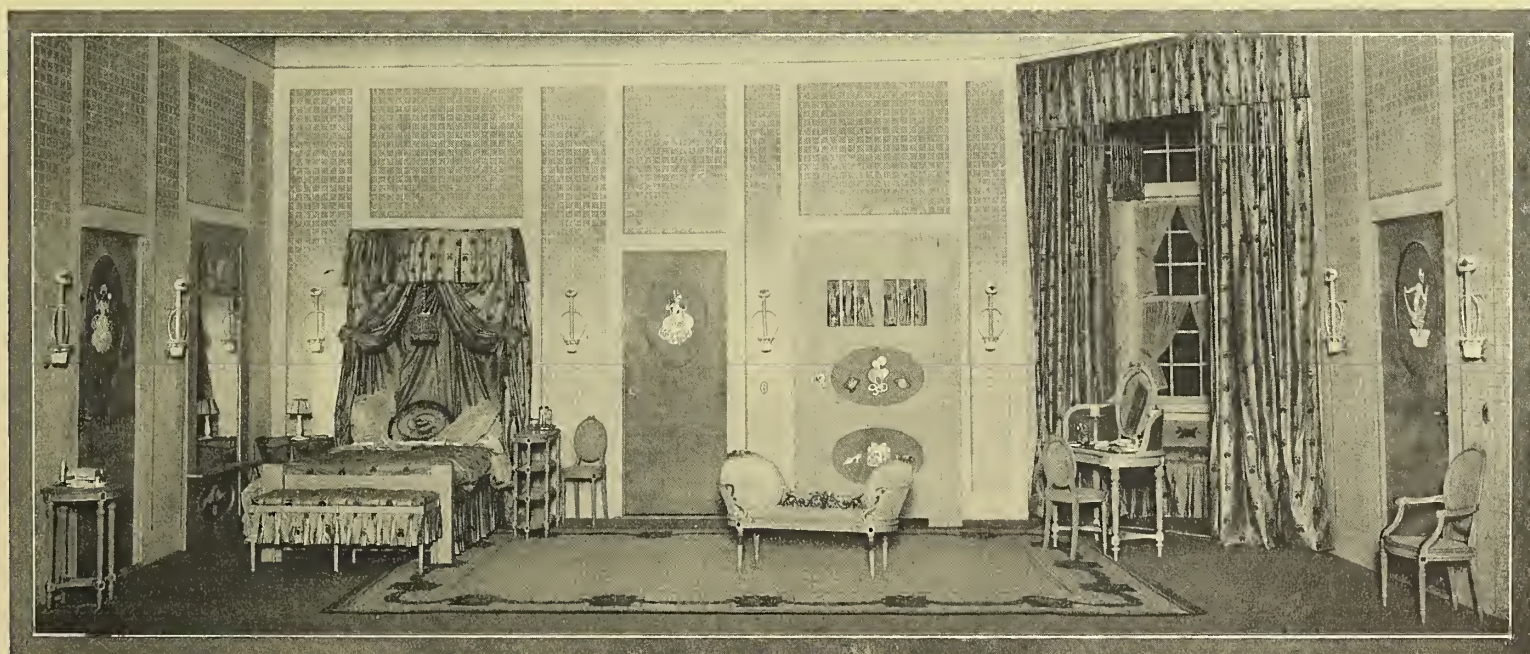
With views of settings designed by the author

AN oft-recurring regret of the interior decorator who attempts to beautify and render finely habitable the residences or apartments of his friends is that he cannot curb the structural atrocities foisted upon them by unthinking architects. Do what he will with color and with line, he must accept as *a priori* propositions the misplaced beams, the badly designed woodwork, the ill-arranged lighting fixtures and poorly proportioned rooms with which he is provided. Certainly this is the case with the newly constructed house or with the average apartment, and it is only when a client permits architect and decorator to work together, from the drawing of the plans to the placing of the last porcelain vase, or when the architect himself possesses the rare qualities of knowledge, experience, originality and a deep decorative sense, that a first-rate result is achieved.

All this is obviated in the designing of interiors for the

stage; and so they prove a delightful diversion to the man customarily devoted to the ordinary types of decoration. On the stage, the designer at last becomes a builder, and in his flights of structural imagining, he may soar the empyrean without that inevitable restraint which is provided ordinarily by the exigencies of human occupation. The stage is a thing of thin boards, paint and canvas, but it may suggest all the permanence of a Gothic cathedral, the magnificence of a 16th Century palace, the grace of an Adam drawing-room, or the verve and unrestraint of those modern manifestations which Germans assure us are in very fact a style.

Architecturally our choice is almost limitless. We are given certain directions by the dramatist, but even these need not be slavishly followed. In general, we may place our doors and windows where we will, our ceilings at any height we please, our halls and staircases wherever we want them, and



Designed by O'Kane Conwell

The bedroom scene of "A Pair of Silk Stockings" gave the decorator an excellent opportunity for color effects in greenish blue and pink



"Eugenically Speaking" at the Bandbox demanded but few properties, a queerly constructed mirror, two chairs, two tables and a lamp. The color notes were in the lampshade, door and frieze

we may narrow, widen or deepen our stage in any way that may appear desirable.

THE CHARACTER AND THE SETTING

One inescapable duty we have, and one alone: that we portray in our designs the characters created by the playwright, just as the caste must portray them in the acting. To do this adequately we may now and then be compelled to outrage our sense as decorators, but that is occasionally quite as regrettably necessary in our dealings with individuals, for then, too, we must take their characters into consideration. Indeed, a "thing of beauty" in the abstract is not inevitably "a joy forever" to a person of bad taste. And alas, there are millions of such humans, in plays and out of them. The decorator's success depends, unfortunately, quite as much on his being a psychologist as on his being an artist, for there are still folk who, like M. Jourdain in Moliere's play, come to masters merely in order to be told that their own ideas are the best ones possible.

But this is somewhat in the nature of a confession and apart from stage decoration, the discussion of which must be resumed.

"HUSBAND AND WIFE"

In order to view sympathetically the illustrations shown in these pages, one must know something of the effect which the dramatists and producers were aiming to create; and these effects were, of course, largely heightened by the colors employed, which cannot even be suggested in a black and white reproduction. In one case, however, I have given both a print of the original sketch in color for Mr. Kenyon's play "Husband and Wife," and also a photograph of the setting as it was finally arranged at the Forty-eighth Street Theatre, under the vigilant eye of Mr. Arthur Hopkins. The family whose residence in Los Angeles is represented were, according to the dramatist, living considerably above their means; they were people of social standing and taste, but without originality—just the people to call in a decorator to "do" their entrance hallway and give him *carte blanche*! So, of course,

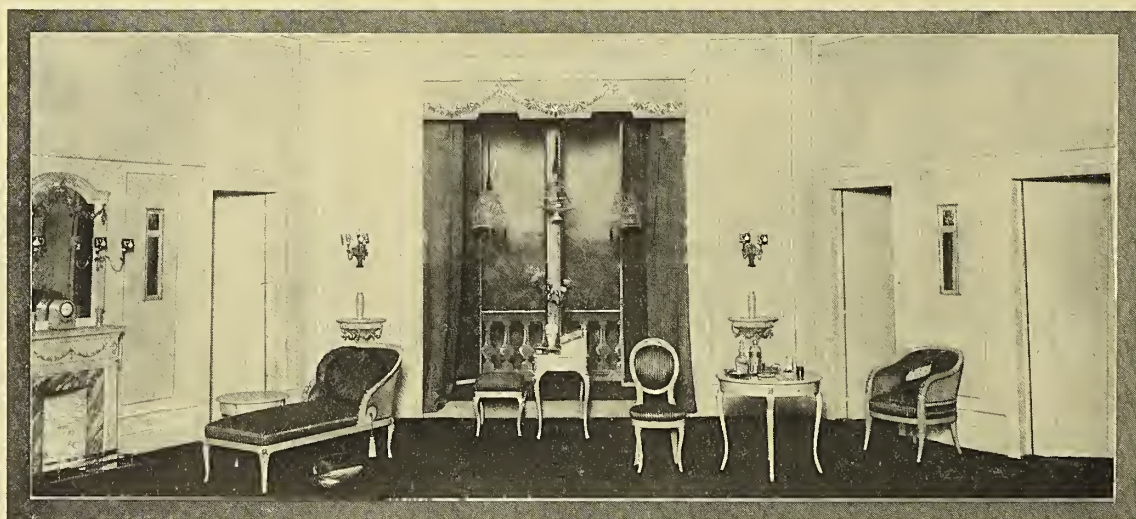
he proceeds to provide them with a Caenstone mantel and a beamed and decorated ceiling, carved walnut doors like those in the Villa Madama at Florence, an expensive tapestry and old painting, together with the more or less novel black carpet, tasseled sofa, telephone cover and fancy pillows. The period is that interesting transition in Italy from the Gothic to the Renaissance, when furniture of both types was being used, and into this such modern touches were introduced as the painted paper shade on the table lamp, the cerise lacquered bench and mirror in the hall and the table covers of damask and satin in combination. Vivid color was provided by the sofas and bench in cerise velvet and the chairs in blue.

You see, the result is a rather stiff, formal room in which the husband and wife could quarrel with propriety.

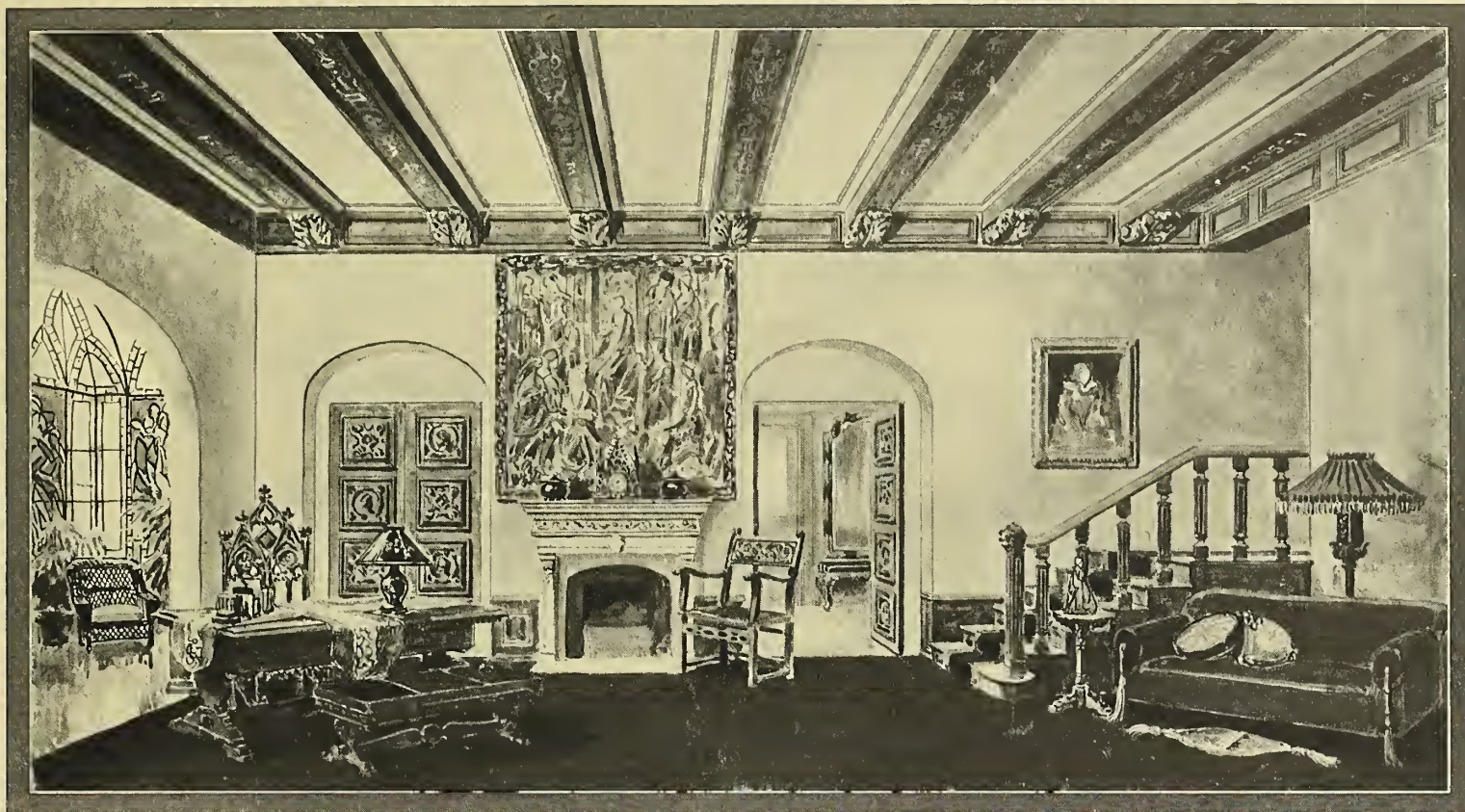
But in the ordinary play, such a setting would have been impossible, for everything in it is actually what it is supposed to be. The mantel took five men an hour to put up, the beams are really wood, the doors are as heavy, if not as lead, at least as two-inch pine could make them. It was possible to use such unusual pieces in this play because the set remained throughout its three acts, and, indeed, throughout its entire production, no one daring to lay a finger upon anything. Thus there was in this an additional uncited requirement; to have a scene of which an average audience would not tire after seeing three curtains rise upon it.

"THE NEW YORK IDEA"

An altogether different ideal of stage setting was imposed upon me by my reading of "The New York Idea," in which Miss Grace George and her delightful company are at present appearing at the Playhouse. This is a play which depends upon the admirable adequacy of its comedic creation, more than upon its plot, its situations, or its characters, although, of course, there is a marvelous bit of uproariousness at the end of the third act which would rush any audience into roars of laughter. The contrast between Mrs. Karlake and her ex-husband and between both of them and her intended husband and between the latter and his ex-wife, is responsible for much of the cleverness of the play, and, as the first act takes place in the home of the man she is going to marry, the second act in that of his ex-wife, and the fourth act in that of



Act Two of "The New York Idea" is an ideal setting of a boudoir. The walls are pink; mouldings light blue; curtain and upholstering fabric gold and violet stripe; rug, a flat gold and furniture cream striped with blue and incrustured with flowers and leaves which are painted in bright colors. The lighting fixtures are baskets of flowers and the shades dancing figures in black and white



The nature of "Husband and Wife" called for a room of the type generally aspired to by people who are living considerably the other side of their means. This was the rough sketch

her ex-husband, the designer of the settings has an unusual opportunity for contrasts, which it would be nothing less than criminal to neglect.

Act One is indicated by the author as taking place in the home of a very conventional family in Washington Square—not of course, the Square of the Washington Square Players, but apparently the north side of that section, where quaint Colonial brick houses in good condition still are in evidence. The illustration of the set for that act shows a room very simply panelled in soft green with a delicate Adam cornice at the top and a reproduction of an old Adam Colonial mantel on one side. Upon this stands a simple mahogany clock and a pair of candle-sticks, and above these there is an old family portrait. In front of the fireplace are two old Chippendale Ottomans covered in an old green, black and gold Chinese damask, and against the back wall there is a Chinese green lacquered cabinet with a Chinese figure on its top, and on either side of the doorway, a console with mirror, and a green lacquered corner cabinet. All these small pieces of furniture

are upholstered in the damask, while the portières, hung back with old gold cords and tassels, are of green velvet to match the wing armchair. The rug is also a soft green, for at the time that this room was supposedly furnished, the variety of colors which are used by us to-day had not come into vogue, and the chief liberty taken was to make the green a little more modified in tone than it would probably have been in the actual room. The round tea-table and the console table are modified reproductions of the two beautiful pieces of Chippendale's work, recently acquired by the Metropolitan Museum.

In Act Two the great opportunity was afforded for a complete contrast to the other sets, for this takes place in the boudoir of an artificial divorcee, fronting on Central Park, with the tree tops showing in the distance. Unfortunately, the reproduction does not permit us to show color, for the walls of this act were done in pink, the effect of wood mouldings in light blue, while the fabric used in the curtains and furniture was a gold and violet stripe. The rug is a flat gold, and the furniture is cream striped in sky blue and incrustated



The setting created from the above sketch shows the spread of money—Caenstone mantel, carved walnut door, expensive tapestry and painting, black carpet and other modern innovations



with flowers and leaves, which are painted in bright colors. The mantel is faced with the effect of gold-colored marble, and on its shelf there is a painted clock decorated with garlands, and two gold Ruskin vases. The lighting fixtures are baskets of flowers, and the shades dancing figures in black and white. The two garlanded wall console brackets, flanking the window, have each a light blue Ruskin vase, and the sashes of the window, which appear open in the photograph, were treated with gold Japanese silk gauze, while the over curtains were of violet and gold damask, and the valances of cream taffeta fringed with violet and decorated with garlands. The three bird cages are hung on tasseled cords and decorated with tassels below. In the center one, carrying out the suggestion of the act, we had placed a couple of real love birds, who remained pleasantly passive until the end of the dress rehearsal of the act, when a wild and noisy scene takes place on the stage, at which these two feathered creatures became inspired and quite drowned the voices of the cast, so that they had to be removed before the opening night, thus depriving us of the only note of green in the foreground, except the leaves of the roses in the black and white vase on the desk.

For the wedding scene in Act Three, the set of Act One is repeated with the exception that the portières are drawn back, showing a violet and gold altar in the hallway, flanked by two violet and gold floor candlesticks with their stems covered with velvet. An interesting factor in this set is that the author particularly states that there are no gas or electric outlets to be seen, so that the room would either have been lit by oil lamps or by candles. The latter means of illumination was chosen, and the effect of real candlesticks was given to the wall brackets which were provided, but which do not appear in the photograph.

In Act Four, the expression of a comfortable man's room was attempted by means of blue chintz curtains and valances with rose flowers upon them, cream-colored net, two blue velvet chairs and one chintz wing chair, a tan carpet, a blue and tan striped wall paper effect, a long oak table, an English fire seat and a small Jacobean table and side chair. The sporting prints, above the bookcase, were later hung upon

the walls of the room, and the portrait of Miss George over the mantel, is one of the properties essential to the play.

THE BANDBOX THEATER

If one passes from these fairly elaborate settings to the work of the Washington Square Players, at the Bandbox Theater, one enters, in a sense, into an entirely different type of activity, for the decorative ideal is not the same. Aside from the fact that the stage of the Bandbox is smaller than that of the average playhouse, and that the players could not have afforded the expensive productions shown above, there is a signal difference in the theory behind the contrast which exists; for the Washington Square Players are readers and followers of Reinhardt, Gordon Craig and the rest of the Europeans, who have influenced several American productions very strongly. It does not seem to me that the conventional American theater can, or should, at present turn away from the realistic reproduction of stage settings, but it is very proper indeed that a special organization, like the Washington Square Players, should do so. So we have the effect of extreme simplicity in all their interiors, the attractiveness of which depends more on simple color effects and upon a conscious avoidance of any attempt to produce actual rooms.

In Mr. Goodman's play, "Eugenically Speaking," last year, there was absolutely nothing on the stage except the few things shown in this photograph: a queerly constructed mirror on a standard, which is one of the necessary properties, an armchair, a side chair in black, a kidney-shaped table and console table and a lamp. The color notes are provided by the pillow and lamp shade, the door and the frieze, which were given a design suggesting apples and leaves. This play was a sprightly comedy, and the setting, with its vivid colorings, suggested that.

In the more serious drama, "Saviors," spots of equally bright color were provided, but in a more dignified fashion, there being curtains and a cushion and pillows on the day bed of vivid green, while one of the extra pillows was of lavender, and the lamp shade and perfume burner on the dressing-table, of bright orange. The walls and floors were grey. Little furnished as this room seems to be, it was really quite sufficient for the necessities of the play.



A drawing-room of the sort found in old Washington Square houses was called for in "The New York Idea." Seemly and conventional with just enough of a modern touch to carry out the modern spirit of the play, it made an excellent background for Miss Grace George

THE DECORATIVE VALUE OF MIRRORS

AGNES FOSTER

Questions on House Furnishing and Decoration will be answered promptly and without charge by this department. Articles shown here may be purchased through the House & Garden Shopping Service. Send self-addressed stamped envelope.

Over a dining-room mantel or in the living-room a triple mirror is especially suitable. 22½" x 59". \$25

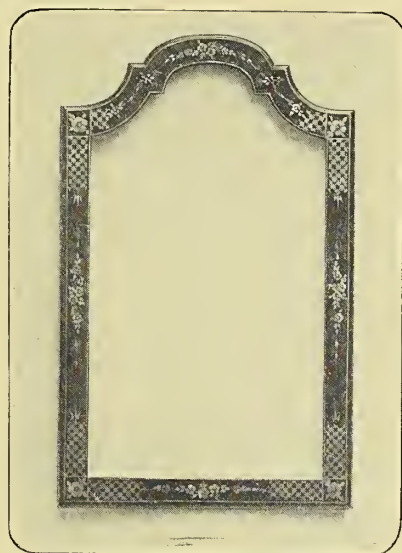
a narrow striping of brilliant green in the grooves and hung by a green cord and tassel would add quite an air of modern Vienna to a Futuristically inclined boudoir! For the room with peasant furniture, mirrors with a cut-out frame are most suitable. The decoration is crude and simple, but well colored.

Old-fashioned frames with the painted decoration on the mirror itself have always played quite a part in our Colonial interiors and they have a very strong decorative value in a period room of early mahogany. Generally the real old mirrors have a smoky glass which to those who make a fetish of the antique is an added allurements.

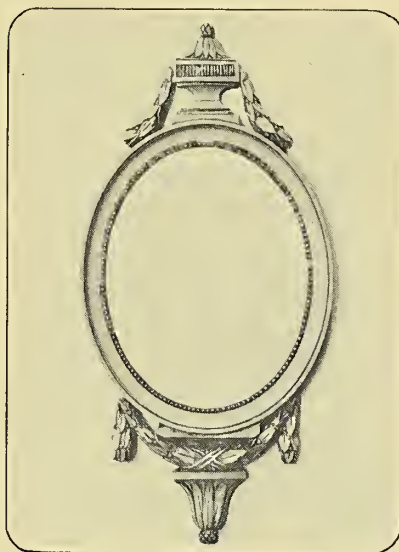
Mirrors of the Chinese lacquered type require a very refined background. They are apt to be used too promiscuously, in interiors totally unsuited to them. Exquisite in themselves, both in feeling and decoration, they add to a room a refining touch—and be the lacquer black and gold or red and gold—a subtle note of color.

The question so often arises whether a mirror should be used over a dining-room mantel or sideboard. Over a sideboard it is not advisable, as hanging low it is apt to reflect the diners, and this

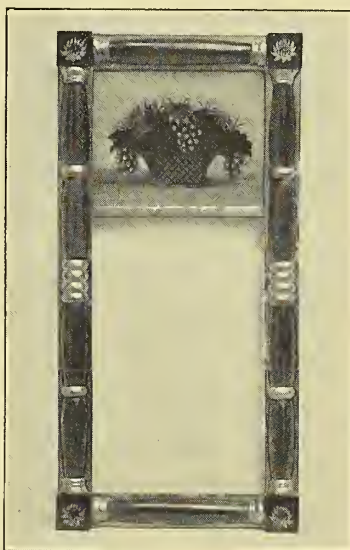
is always unpleasant, especially if the room is so small that the mirrors are near the table. Over a mantel in some dining-rooms a mirror may be used with excellent effect. If possible, the mirror should be part of the mantel itself, built into the woodwork. A triple mirror goes well over the mantel. In an oak or dark dining-room, a mirror does not suit so well, unless it is in one of those beautiful, heavily carved Italian gilt or polychrome frames. In a light toned dining-room with white paint, however, a mirror is most acceptable.



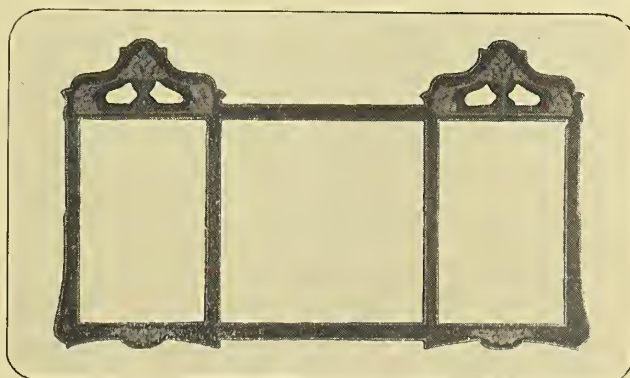
Chinese lacquered mirrors require a refined background. 16½" x 26½"



In a wall grouping, gilded or carved mirrors should be made the attraction. \$10



The old-fashioned glass is best hung in a bedroom or a room furnished with Colonial mahogany. 15" x 12½". \$12



Frames of peasant shapes can be painted and decorated to suit the furniture of the room. \$18

DECORATORS would be lost without mirrors to aid and abet their schemes—to make a room larger, broader, more spacious, more luxurious. For not only do mirrors serve their utilitarian purpose of reflecting an image, but they help architecturally. Now, more than ever before, do they play their part in a well-considered interior.

We have only to remember some of the salons in the French chateaux to realize how much spaciousness is given them by their many mirrors—salons whose floor plans are not of great dimensions—yet seemingly we stand in huge, vast rooms, resplendent with reflections on every side.

The craze for mirrors has, in a way, returned. Drawing and dining-rooms on whose walls once hung portraits and pictures of more or less mediocre interest now have several mirrors. And if we are of an investigating mind, we may learn that the pictures themselves have been removed, mirrors replacing them in their frames. It is well. How many of us have really hideous oil landscapes or portraits, for which we've neither taste nor sentiment, but whose frames are either well toned and well gilded, or else of a good piece of mahogany. Substitute mirrors, and you have at once accomplished two objects, eliminated something ugly and refurbished with something decorative. Old mirrors are used largely over a chest of drawers or dressing-table. An old gilt oval frame may be hung lengthwise over an old mahogany bureau, and we have a most attractive ensemble, adding a pair of candlesticks to "tie" the bureau with the mirror.

In the same way, over a simple chest of drawers painted grey may be hung a grey mirror frame decorated in whatever color is used in the room,—say old rose with stripings of a deeper grey; or else a grey mirror of French design suitably carved. This may be the means of giving first the requisite touch of the French spirit. Mirrors with frames of simple moulding, painted dull black with



A view across the rose beds to the tea house. Its classic dignity is in harmony with the formality of the garden

THE FORMAL GARDEN THAT WAS AN ORCHARD

The City Property of William M. Ritter, Esq., in Columbus, Ohio, Where Flat Ground Was Regraded Into an Interesting Garden Development. Charles N. Lowrie, Landscape Architect

ELSA REHMANN

A FORMAL garden is at its best when it is placed in close connection with the house. This, however, is not always possible in furnishing garden surroundings for old houses. The garden was once not considered an intimate part of the house as it is at the present time. When it is not possible to step into the formal garden directly from the living-room, then the path connecting house and garden ought to be as secluded as possible. In this property the connection is formed by a curving path, which is hidden from the lawn by shrubbery.

This curving path connects with two other paths, which are at right angles to one another. The shorter east and west path has a tea house at its eastern end. At the end of the longer north and south path, through an avenue of small flowering crabs and flower borders, is seen the pergola.

This long path divides the property into two equal parts. On the west side is the service portion; the road to the garage, the hedge-bounded vegetable gardens and laundry yard, and the orchard. On the east side is the social part: the formal garden, the tennis court, the play lawn with its fruit trees, the tea house

and the curving path, which runs along the extreme eastern side of the property and curves along the back. It is a shady informal path, which connects tea house and pergola and then, with another curve, which disguises entirely its intention, it turns into the court in front of the garage.

It is an essential of good garden planning that the service part is cut off and entirely hidden from the garden, but that there is easy access between them. In fact, it is essential to have easy communication between all the various parts of the grounds, and there is an added charm if in the leisurely inspection of the grounds there need be no retracing of steps.

Straight paths, bordered by hedges, by rows of trees or flower borders, make long vistas; curving paths that are tree and shrubbery-bounded give little surprises at each turning; lawns and flower gardens are doubly interesting if framed in with tall trees.

This plot, like so many in our cities, especially in the Middle West, is very flat. Even a slight change in ground level, made conscious through a succession of steps, will



An interesting feature of the interior of the tea house is its brick and marble pavement

relieve the monotony of this flatness. The main central path has three changes of level. At its very start is a drop of 2', and at the end of the garden there is another drop of a foot or two.

The choice of a position for the garden was somewhat limited, as it was advisable to keep the existing orchard and the old trees around the house. The garden was, therefore, put in the only available open space on the property.

The box-bordered rose beds, in the center of the garden, are surrounded by four narrow perennial borders, which lengthen out the blooming season and give variation of color. The low flat roses help to emphasize the sunken garden effect, and the perennials give height to the borders and are a transition between the roses and the tall trees behind.

All the main paths are of gravel, but those in the formal garden are of grass. Such changes in material are some of the niceties that help to make attractive gardens.

The seats, vases, statues and all the personal touches in the garden are the result of much foreign travel and a love of sculpture. It is hard to arrange many different objects so that they will fit together. Here, the simple broad design of the garden, the simplicity of the pool, though excellent in shape and material, and the frame of the trees make a quiet setting for all the art treasures.

The tea house is also built in a dignified Renaissance style, which harmonizes excellently with the classic details.



This pleasing vista down the long path terminates at the pergola. The walk is flanked by informal shrubbery and perennial flower beds

All the ornamentation has been reserved for this formal garden, as it is the center of attraction. The rest of the grounds are kept quite simple.

There are, however, many interesting details of planting; there is a continuous succession of bloom, much contrast of foliage texture and bright winter color of twigs and branches. On the curving path in the early spring the Judas tree (*Cercis canadensis*) contrasts vividly with the hemlocks; in May and June there is the yellow of *Caragana* and *Laburnum*; later, *Aralia spinosa* and *Robinia hispida* are blooming; in August *Clethra* flowers near Austrian pines.

The dogwoods *Cornus stolonifera* and its variety *flaviramea* show their vivid red and green stems in winter time.

The orchard trees give quite a wonderful effect when their blossoms are contrasted against the evergreens. These fruit trees were part of an old orchard, and show how beautifully such existing material can be woven into the design. The other existing trees, near the house, did their share in giving an almost immediate finished appearance to the garden.

These varied features are due to an effort to provide many small intimate spots instead of trying to give any large landscape effects through informal planting. In a property where there are no outside attractions, no natural elements, no views of mountains to give changes to the scene, the divisions themselves provide much interest and a series of charming pictures.



The pergola is set in the midst of high shrubbery that helps to make it a real retreat and quiet lounging place

TOY DOGS OF ROYALTY

Being a Glimpse at Pekinese, Spaniels and Chihuahuas and Other such Tiny Pets as were Given to Those Whom the King Desireth to Honor

WILLIAM SHAYNES

Author of "Practical Dog Keeping," etc.

Photographs by H. V. Furness

A GIFT fit for a king must be a very fine Christmas present, but a king's gift, something a king has thought worthy to give, seems even better. Because a dog is the very personification of the cardinal virtues of friendship — understanding, love, good faith—he is a peculiarly appropriate present to a friend, and dogs have very often been the gift of kings. Ever since the days of Ulysses, King of Ithaca, hounds have figured as royal gifts; terriers have attained this distinction more rarely, though King James IV of Scotland sent some "earth dogges fra' Argile" to his friend and ally of France; but rare and valuable toy dogs have been, of all dogs, the favorite kingly present. In fact, two toy varieties are known as "royal breeds," and have long been intimately associated with royalty—the English toy spaniels with the Stuart family, and the Pekinese with the Manchu dynasty in China.

It is a far cry from Whitehall Palace, London, to the Imperial Palace, Peking. The home of the Stuarts faces the street boldly and jostles its neighbor's elbows, a little insolently, perhaps, but very humanly. The palace of the Manchus, surrounded by great gardens and high walls, hides itself away in the Forbidden City. Whitehall

rang with the gay laughter of the wits and beauties that the "Merrie Monarch" gathered about himself, while through the long corridors of the Peking Palace, where even the dancing girls dared not laugh aloud, grave Mandarins silently slipped. Yet in these very different palaces little toy dogs curiously alike in many ways, found their homes and became the royal favorites.

THE ENGLISH TOY SPANIEL

Since the days of Charles Stuart, the English toy spaniel has been the pet in great mansions on Portland Square and in a hundred rambling manor houses. He has always been at home in the greatest drawing-rooms of England, and the air of Whitehall still clings to this merry little

fox terrier, his traditions are our traditions, his ancestors were the pets of our ancestors. So, despite the whims of Mistress Fashion—and that fickle jade pampers a new toy dog almost every time she changes her hat—the toy spaniel is perennially popular. His triumph over all fads and fancies is high tribute to him. If he were not a dog of character, with his own individuality and a pleasing disposition, he could never do it.

The toy spaniel's outstanding characteristic is his affection. He has been called "the most lovable of dogs," and he returns love with compound interest. He is not, however, a moony suitor, but a lively gallant, and, if given half a chance, proves that, for his size, he is very much of a dog.



Born of aristocratic associations of long standing, the royal Pekingese are eminently suitable companions for even the tiniest tot

Cavalier. He suggests dainty boudoirs where milady sipped chocolate while her beaux bandied witticisms and retailed the latest choice tidbit of scandal from the Kitcat Club and the coffee houses. He calls to mind engravings by Faithorne and Virtue, delicate mezzotints by Mc-Ardell and Raphael Smith; massy plate from Sheffield; mahogany fresh from the hand of Hepplewhite and Chippendale. He is the English toy dog, and, like that clean cut thoroughbred, the English foxhound, and that saucy rascal, the



"Prince Ching," a chestnut-colored toy owned by Mrs. G. L. Heyward



Direct from Mexico, these featherweight Chihuahuas might almost fit in milady's handbag



"Cottage Broadoak Sannie," a Chinese toy of excellent quality

Because he is little, is poor reason for depriving him of the fun of a good romp. I myself have seen a champion of champions take a tennis ball away from a fox terrier in a rough and tumble game of catch. The dog was Ch. Windfall, and I truly believe his mistress, the Honorable Mrs. Lytton, was more proud of his sporting proclivities than of all his cups and medals.

GROWING CRAZE FOR TINY DOGS

Of late years there has been a perfect craze for Lilliputians. In early Victorian days, the average weight was about fifteen pounds; by 1890, this had been lowered to twelve pounds, while to-day about nine pounds is the average of the best show specimens, and some midgets that tip the scales at only five pounds have been exhibited to our wondering eyes. Of course, smallness is a proper attribute of the *toy* spaniel, but mere smallness ought never to be won at the sacrifice of soundness. It is good to see that the pendulum is swinging back, and more and more admirers of the breed are refusing to exchange good health for diminutiveness alone.

A glance at the old prints and paintings shows that since the days of King Charles toy spaniels have changed in other ways besides size. Very notably the foreface has been shortened and the skull become more domed; the terms "noseless" and "apple skulled" have been coined for the dog fancier's vocabulary to describe these fancy points in this breed. The very short face, with the high skull, the large, soft eyes, and the long silky ears are all unmistakably attractive, but, like any fancy points, they are always in danger of being carried to ridiculous extremes. Nobody likes to see them so exaggerated that they result in a paralyzed tongue, hanging perpetually from the corner of the mouth, and in weak, watery eyes. However, excluding a few freaks and cripples, our toy spaniels are better looking than the dogs that won Charles Stuart's heart.

COLORS AND CLASSES

Toy spaniels are divided into four different varieties, but these varieties, which are based upon color, are not distinct breeds. Full brother and sister of impeccable lineage may, because of their coloring, fall into different classes, and indeed all four varieties have sometimes appeared in one litter. In the romantic names of these different varieties, the toy spaniel artfully reminds you of his historic past, and very properly have toy spaniel lovers continued to cherish these names. The blacks, with

tan buttons over the eyes, tan cheeks and tan leggins, are the King Charles, and tricolors, white with black spots and tan points, are the Prince Charles, these original colors being called after the breed's first royal patron and his son. The white ones with tan markings (these should have a white blaze up the face and a tan spot "the size of a sixpence" on the crown of their heads) are called Blenheim, after the castle of another of their friends, the first Duke of Marlborough. The solid colored reds are the ruby spaniels.

His proud position the toy spaniel undoubtedly owes to the patronage of King Charles, but he was no upstart favorite picked out of the gutter. In 1576 Dr. Caius, the same who founded Caius College, Cambridge, praised toy spaniels, extolling especially their medicinal properties, a "fancy point" that alas seems to have been lost! "We find," said the learned doctor, "that these llytle dogges are good

to assauge ye sicknesse of ye stomacke, being oftentimes thereunto applied as a plaster preservative, or borne in ye bossom of ye diseased and weake person, which effect is performed by thyr moderate heate. Moreover, ye disease and sicknesse chaungeth its place, and entereth (though it be not precisely marked) into ye dogge, which experience can testify, for these kind of dogges sometimes fall sicke and sometimes die, without any harme outwardly enforced; which is an argument that ye disease of ye gentleman or gentlewoman, or owner whatsoever, entereth into ye dogge by ye operation of heate intermingled and infected."

Originally the spaniel family came from Spain, but like his cousins, the cocker, the Clumber, the field, and the Sussex spaniels, the toy spaniel is a thoroughly English product, developed from the original Spanish stock. Almost from the first he has been the toy dog of royalty, and now, since the passing of the pug and the Yorkshire terrier, and the almost complete extinction of the toy black and tan, he remains, among all the exotic novelties in toy dogs, the only Anglo-Saxon to hold his own.

Among the foreign novelties, his latest and now most serious rival is the Pekinese spaniel, who has held a proud place in China very like his own in England.

WHERE THE PEKE CAME FROM

The pedigree of the English toy dog can be traced back pretty clearly, but very fittingly the origin of his Celestial rival is "shrouded in mystery." Peke owners talk very glibly of their favorite "having been bred in the Forbidden City for thousands of years." They also delight to tell that the flat, square noses of the breed were developed through countless generations by forcing the puppies to chew thin strips of meat nailed to flat boards. Things certainly do not change quickly in China, and it may be the Pekinese has been the fashionable dog since before the Christian era, while the nose theory is well supported by the cruel binding of the Chinese women's feet. But the Pekinese is indeed "shrouded in mystery," and these good stories are not good history. It is not likely that the aristocratic palace dog appeared on the scene before his sturdy fellow-countryman, the chow-chow, and he probably scrambled over the Great Wall with some of the invading Tartars. The late James Watson, who was a patient and trustworthy delver into canine origins, found a carved crystal in the Metropolitan Museum, in New

(Continued on page 60)



Toy spaniels are classified according to color; this type (center) is a Prince Charles

"Romford Pekin Lou," a prize-winning biscuit owned by Mrs. Hugh J. Chisholm

A row of descendants from the Forbidden City, destined to be future champions

ENGLISH ENGRAVED AND INSCRIBED GLASSES

GARDNER TEALL

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

THERE are few general collectors who have not, at some time, come under the spell of old glass and its enchantment. It is remarkable that objects so fragile in fabric should have survived the vicissitudes of centuries, as have specimens not only of European glass but also of the ancient glass of Phœnician, Greek and Roman manufacture as well. However, it is not with ancient glass or with European glass in general that we shall now concern ourselves, nor yet with the whole matter of English glass, fascinating and alluring though the subject may be. Instead, we shall record here a few notes concerning English engraved and inscribed glasses that may be helpful and of interest to readers of this department.

Glass-making in England had an early origin, derived, it would seem probable, from the Roman invaders. We know it to have flourished to some extent at Cheddingfold in the 13th Century, continuing there for several hundred years, as we glean from a reference in Thomas Charnock's "Breviary of Philosophy," published in 1557, wherein is written: "You may send to Cheddingfold to the glass-maker and desire him to blow thee a glass after thy devise." An entry in Evelyn's Diary for February 10, 1685, refers to "his Majesty's health being drunk in a flint glass of a yard long, by the Sheriff, Commander, Officers and Chiefe gentlemen."

This reminds us that flint glass was discovered and came into vogue prior to 1680, for in that year its fame had caused it to be so highly regarded elsewhere in Europe that manufactories to compete with English ones were established at Liège in that year. The early flint glass of England differed somewhat from the later product. Probably the flint glass as we know it now was not introduced before 1730, or perfected until over a century later.

Of all the English glass none is more interesting and more beautiful than that of the 18th Century, and of the various objects fashioned from it none are more attractive than the drinking-glasses of this period. Particularly is this true of the engraved and inscribed drinking-glasses which collectors now eagerly seek. Rare, indeed, these glasses have become, and fortunate is the

collector who comes across a "find" of the sort. English glass of the 18th Century, though less ornamental than Venetian, was, nevertheless, more practically utilitarian.

ing" glasses in the Leckie Collection, now owned by the Brooklyn Institute of Arts and Sciences (through whose courtesy the accompanying illustrations are presented), are engraved with grapevine designs, arms and inscribed. Of course such engraved and inscribed glasses are of greater interest

and rarity than those which are without decoration or inscription.

The method of classification of English drinking-glass takes into consideration the types of the feet, the types of the bowls and the types of the stems. There are the plain-footed glass, the glass with the folded foot (so called because the outer circle of the foot was folded back beneath the foot of the glass to strengthen it), the domed foot (shaped as its name suggests), and the domed and folded foot glass (a combination of dome and fold). The folded foot is a type which

From the collection of the Brooklyn Institute of Arts and Sciences

indicates early origin, just as those glasses which have the foot broader than the bowl indicate their origin to have been prior to the first quarter of the 19th Century.

As to the types of bowls, there are the drawn bowl (bowl and stem drawn from a single piece of glass, as in the glasses of the 17th Century); the bell-shaped bowl, the waist-formed bell bowl, the waisted bowl, the ovoid bowl, the straight-sided bowl, the straight-sided rectangular bowl, the ogee bowl, the lipped ogee bowl and the double ogee form. The first glass shown in the first illustration is an example of the straight-sided rectangular bowl and plain foot. Three of the other glasses shown in this illustration have straight-sided bowls, while the glass which stands second from the right has a bell-shaped bowl sunk in the stem. The inscribed Williamite "Orange" glass, shown as the first glass in the fourth illustration, is an unusually fine example of a glass with a bell bowl and a baluster stem. Now the waist-formed bell-shaped (waisted-bell) bowl is rarely met with—the early 18th Century marks its decline—and the waisted bowl is uncommon also. The bell-shaped bowls seem longest to have maintained favor. The Bristol Glass Works originated the ogee bowl shapes, which date from the middle of the 18th Century.

As to the types of stems, the earliest in design is that of the baluster stem (in use



Five 18th Century Jacobite spirit glasses engraved with Stuart emblems



Engraved tumbler commemorating the coronation of George IV of England. Collection of the Brooklyn Institute of Arts and Sciences

In respect to the spirit glasses and rummers, which succeeded ale-tankards of metal and of pottery, this is particularly true. No "glasse of Venice" could have withstood the table impact which the English 18th Century spirit glasses were designed to survive, a virtue which gave them the name of "firing glasses," as the setting down of them by a company surrounding the jovial board produced a noise like a miniature cannonade. Some of these "fir-

as early as 1680, and popular till 1730); the plain stem (most frequently met with in glasses from 1700 to 1750); the air-twist stem (in vogue from 1725 to 1775, and perhaps later); the opaque white twist stem (1745 till the end of the century); the air and opaque white twist stem, the color twist stem and the cut stem (from about the middle of the 18th Century). The first two glasses of the three shown in the fourth illustration are examples of baluster stems. A glass with a plain stem is shown in the glass to the extreme right of the first illustration, while the first three glasses of this same plate are types of the air twist stem. The air-bubble imprisoned in the stem of the Williamite glass, shown at the right of the fourth illustration, gives to this type of glass the name of tear-glass. Almost without exception these "tears" have the point of the "tear" downward, although I have heard that a glass showing the reverse of this order is or was in the private collection of Sir James Yoxall, a noted English collector.

The air twist stems are an evolution of the "tears." The glass containing air-bubbles came to be heated and drawn out and ingeniously manipulated in such a way as to produce the effect of twisted filaments which produced such patterns within the glass as one sees in the first illustration. Before manipulation, the bubbles were produced artificially by pricking into the glass, softened by heat and covered over, in turn, with a film of molten glass.

The opaque white twist stem—the color twist stem also—was obtained after the Venetian fashion of making *millefiori* glass, as derived from the Roman glass of antiquity. The process consisted of joining thin rods of opaque white glass interspersed with rods of clear crystal glass, carefully and systematically arranged, and of pouring molten clear glass around them, after they had been heated and placed in a mold. The whole was then withdrawn and reheated and the mass drawn out and twisted in such a manner that the white glass formed filaments and the stems in consequence resembled those produced by the air twist process above referred to. Rare specimens of stems are found with delicate

tints of blue and red among the filaments.

All these twist and tear stems are nowadays reproduced and occasionally fraudulently offered as genuine to the unwary. But such glass neither rings true nor is right in color, though the copyists are coming to display their skill in the matter of tint likewise, even though balked by specific gravity. A number of the cut stem glasses were coaching glasses—that is, glasses without feet, which stood inverted on the tray when brought to the coach traveller at a relay-inn. After his hasty drink the traveler would replace the glass inverted, hence there was no need for the foot, and less likelihood of a tray of such glasses, hurriedly carried, coming to grief through carelessness. With the advent of railroads and the decline of coaching such glasses were retired from service. Many of these old-time coaching glasses were engraved and inscribed, though few of them have survived and a specimen would, indeed, be a *pièce de résistance* in any collection of glass.

We see from these notes that there is

less guesswork connected with the study and collecting of old glass than one, uninitiated in the rudiments of its lore, might, perhaps, suppose. Nothing is without a reason; the thing is to find that *raison-d'être*—that is the true collector's pleasure.

Of all the engraved or of the inscribed English glass none is more interesting in its historical connection than the Jacobite drinking-glasses. Their story, briefly, is this: After the flight of James II left William of Orange firmly in possession of the government, an act of Parliament, 1701, formally

excluded the house of Stuart from the throne, and settled the succession (after William and his sister-in-law, Anne, should have died) upon the house of Hanover. Prince Charles James Edward, Chevalier of St. George (the son of James II), was recognized by Louis XIV of France as rightful King of England. This led William to prepare to make war on France, when death overtook him, and Anne became Queen of England. Queen Anne, thanks to Marlborough, successfully carried out William's policies, and every attempt of the Stuarts to regain the throne was frustrated. Anne died in 1714, but as early as 1710 the Cycle, a famous and factious Jacobite club, was formed, an example followed throughout England and Scotland. The Jacobites were, of course, those who sought to restore the house of Stuart, a dangerous treason from the Crown's point of view, and those Jacobites who had any desire to keep their heads on their shoulders had to proceed with care and secrecy. Nevertheless, even after the rebellion of 1715 and the famous "disappointment" of

1745, the Jacobites, when toasting the King, would hold their drinking-glasses above a bowl of water to signify that they drank to "the King over the water," the Old Pretender or, after his death, to the Young Pretender.

The bolder Jacobites had their drinking-glasses engraved with Stuart emblems—an heraldic rose and two buds were, for instance, emblematic of James II, his son and his grandson, while a star, oak-leaves and acorns, etc., were obvious in allusion. The very boldest Jacobites had glasses inscribed with mottoes—*Fiat* being the most general one, as this "Let it be

(Continued on page 56.)



Two English glass rummers engraved with Nelson subjects and a smaller Jacobite Arms rummer. Collection of the Brooklyn Institute of Arts and Sciences



Three rare Williamite glasses. Collection of the Brooklyn Institute of Arts and Sciences

COUNTING THE COST OF FARMING—II

Describing the Construction and Costs of the Barn and the Farm Cottages—Good Machinery and Good Crops

FLORA LEWIS MARBLE



The bungalows for the farm hands were situated near the main road, the first serving as a lodge. Two were built and the foundations laid for a third. Complete cost, \$4,775.41

THE BARN

WE wanted a cross between a city stable and a country barn. It must be warm in winter, cool in summer, light, easy to keep clean, and well ventilated. We drew the plans ourselves, and submitted them to the architect to make into working drawings.

It is situated near the farmhouse. Sloping ground made it possible, with heavy excavating at one end, to build the first floor for the horses and cows entirely above ground with one end set in the hillside. This allows the second, or carriage floor, to be reached by the drive that circles up the hill. In fact, both floors are ground floors. The third floor is the hay loft.

The building is 28' by 50', inside measurement. The south sun strikes the long side of the barn. The carriage doors open east, and so are sheltered from our heavy west winds.

In the arrangement of the first floor for the horses and cows no stall was set against the east wall for fear it might be cold or damp. The entrance door is by this wall on the south side. Cupboards for the work harness are built against it, and the watering trough is situated there. The three other walls of the first floor are built with large windows which make, in fact, 6' of window to every 4' of stone wall around the three sides. The three box stalls for the horses have each a 6' window opening toward the south. These stalls are 10' by 12'. The standing stalls are 5' by 9'. The alley is 4' wide.

The box stalls and the partitions between the standing stalls are made of 2" maple planks, planed and matched. This wood makes a solid, clean wall up 4' from the ground. It is headed with a solid moulding. All the wood interior is finished with oil. The hay racks are provided with a spring which holds the hay tightly between the bars and closes the rack as the horse eats it out. This scheme is said to keep the horse from eating too fast, as he has to work for his meal. It surely provides him with occupation, and tends to keep the barn free from litter. The grain boxes in each stall tip on a pivot so they can be easily cleaned out. They have bars across the top, which keep a horse from getting too much grain at once.

The cow barn is separated from the horses by a partition with two doors. It consists of one box stall, or pen, and three stanchions; the stanchions being of white metal, lined with wood. They swing on pivots to allow the cows all the freedom possible. The feed troughs are metal, easily kept clean, with partitions which prevent the cows from stealing each other's rations. The pen is built of metal rails, and provided with a swinging feed trough. There are four 6' windows in this room. The cows live a life of luxury and ease which they well repay after their manner.

The grain room is placed on the second floor back of the carriage room over the cow barn. Grain of various kinds is kept there in bins. It comes through shoots into boxes placed on the wall between the horse and cow barn. The main alley in the horse barn extends through the cow barn. An-

other alley turns at the partition and goes to the grain boxes. This turns into another alley running along the north wall of the horse and cow barn by the heads of the standing stalls. The hay shoot comes down here. This allows the horses and cows to be fed without entering the stalls. As the grain boxes are situated they are within easy reach for feeding all the animals.

Running water comes from a well. It is pumped by a windmill into a tank, which is placed in the cellar of the farmhouse. This water runs by gravity into the tank against the east wall of the horse barn.

To prevent dampness in the stable floor, the earth was dug out nearly 2' below the floor level, and the space filled with cracked stone. The alleyways are made of concrete. The horse stalls are paved with a wooden block, which has been treated with creosote. The cow barn is paved with cork brick.

A manure carrier runs behind each stall and carries the manure out to a wagon, which is kept under a shed roof, built against the west side of the barn. Here a barn yard has been leveled off and fenced in where the cows and horses may exercise in bad weather.

We did not provide a runway to take the horses from the first floor to the carriage floor. In our snowy climate horses are often hurt by slipping on these inclines.

The carriage room on the second floor is 28' by 38'. This allows two rows of vehicles to be backed against the walls, and plenty of floor space to hitch or unhitch.

A little room opening from the carriage room is cut off from the granery for the

harness room. It is provided with various hooks for harnesses, and shelves for robes and rugs. A rail along the partition between the carriage room and the granery is used to dry wet robes and blankets.

The floors of the second and third floors are made of 4" Southern pine flooring. Its edges are grooved, and the pieces are held together by wooden splines. This floor is supported on heavy beams spaced 10' apart. The construction has the advantage not only of being fire resisting, because of its thickness, but of freeing the stable and carriage room floor from the cobwebby ceiling, so often found in barns. Over the carriage room floor matched flooring of hard maple was used with building paper between. The walls are finished with matched ceiling. The beams are cased. All the wood is oiled. With this construction there is not a place from ground floor to roof where a mouse can hide. It is practically vermin proof.

The roof of the barn has a slope to match the farmhouse. It has dormer windows to ventilate the hay stored in the loft. The roof is slate, with pronged metal pieces set along near the edge to break the snow slides that might otherwise do damage.

The barn has worked out so well that we feel we could not improve it were we to build it again. It is painted to match the farmhouse, and is not ugly as a spot on the landscape. It cost as follows:

Digging and mason's work on foundation	\$262.54
Grading about foundation	41.50
Breaking stone for under floor	9.25
Floor blocks	95.22
Bolts for wood construction	12.62
Freight	33.45
Labor	999.45
Paint	55.93
Lumber and other material	1,680.00
Painting	75.00
Total	\$3,264.96

THE FARM COTTAGES

To carry on the farm work successfully it is necessary to employ men whom you can respect, men of honest worth and purpose. Such men can best be found among the farmers of the locality. Farmer's sons who have married and are looking for openings to establish homes for themselves, are usually firm of purpose and steady. We believe in the married man, and we want him to have a snug, comfortable home of his own. To this end we built bungalows for each family, rather than double houses or a boarding-house where unmarried men could be kept.

So far we have only found need for two bungalows. They are situated



It was a cross between a city stable and a country barn. The first floor is for the horses and cows, second for carriages and wagons and the third a hay loft. Cost complete, \$3,264.96

along the main road at the corner where our farm road joins it. The first one serves the purpose of a lodge at the gate. The second is situated further down the main road. As work on the farm grows more heavy this little site may take on the aspect of a street.

When we began work on the farm we resolved to build nothing hastily. After studying many plans for bungalows we decided to have the architect design one just to our need. The plans include working drawings and a complete bill of material, so that all material can be cut to length before it is drawn from town. Once on the spot it is ready to put up.

Both houses were built after the same plan, but one is painted white with green trimmings, the other is Colonial yellow with white. This, and different wall paper and finishing inside, gives each home its individuality.

The interior is most satisfactory. Convenience is combined with economy in space to give the maximum amount of service. A square front porch opens into a small entrance away from which is a closet for wraps. Then comes a large living-room

with an arched way into the dining-room. Two large lights form the lower sash and small ones, the upper. A group of three large windows light the living-room. These are balanced by a cluster of four smaller ones in the dining-room. These two rooms extend across the front of the house and face west.

Off the dining-room a pantry and kitchen face east and south, opening on the back porch. Two bedrooms are entered from the living-room. Along the back wall of the living-room stairs with a pretty rail and newel post lead up to the second floor. This stairway is closed at the top with a door, so the whole house does not have to be heated in the winter.

The second floor contains two bedrooms and a square hall for a sewing-room. The space under the sloping roof back of the bedrooms is used for a storeroom. Closets open from each bedroom in the house.

The floors all over the house are of Southern pine, of a quality that can be finished and waxed. All the woodwork is good enough in quality so that it is finished on the grain and varnished. The kitchen contains many shelves and cupboards, and a kitchen cabinet built in. The walls are covered with ingrain papers in light shades of green, tan and cream.

The cellars are 9' deep, well lighted and dry. The chimney starts at the cellar bottom, and is arranged for a furnace. So far no family has wanted one put in, thinking it too costly to run. Stove holes in the kitchen, living-room and one upper bedroom suffice for stoves enough to keep the entire house warm.

Every effort was made to have the houses warm. Heavy building paper was put under the siding. Time has shown us one mistake in the construction. We used plaster board instead of lath and plaster on the walls. It came highly recommended and was put on according to directions. Each seam was covered with heavy muslin before the paper was hung, but, in changing weather, the boards swell, puff out, and crack the paper at the seams. We have learned our lesson. No more plaster board in our building operations, even if it is set in panels with strips of moulding between, for even then the center of the panel swells out and is unsightly. We used it because it is cleaner to put on over good floors.

The water system for the cottages was a serious one to work out, but now it is in it will accommodate two or three other bungalows if the need for them arises. We established a gravity system some distance up
(Continued on page 54)



Both bungalows were built after the same plan, one painted white with green trimmings; the other, Colonial yellow with white



Photographs by Edwin Levick.





THE RESIDENCE OF MRS. E. A. STEVENS, AT BERNARDSVILLE, NEW JERSEY

An Old Place Remodeled From Plans and
Suggestions Shown at Various Times
in *House & Garden*



It was originally an old farm-house with an adjoining wing. In restoring, the spirit and as much of the fabric as possible have been preserved

This doorway treatment which gives so much interest to the treatment of the wing was copied from a doorway shown in *House & Garden*

The main axis of the garden leads from the front door, across a sweep of lawn, to the pool shown below. Half way down it is crossed by a path beyond which is the flower garden

Beneath the farther side of the house is a ground floor porch, paved with brick and comfortably furnished for summer afternoons. Through the gate one passes to the kitchen garden in the field beyond

The path from the house passes between two giant weeping willows that overshadow the pool. Boulders edge the pool and form a rim between the water's edge and the close-cropped lawn





It is often advisable to set the house on a cat guard of wire, as was done in this case of a wren shelter

LUNCH COUNTERS FOR THE WINTER BIRDS

The Feathered Guests Every Man Can Entertain—A Good Kiddie's Christmas Gift to Its Playmates

ROBERT S. LEMMON

Photographs by Beecher S. Bowdish

DEEP snow and a bitter wind, though the sky is cloudlessly blue. Fence tops level with the fields, weed stalks broken and buried in the white blanket. A chickadee, fluffed against the cold, busily scouring the trees for his meager sustenance. December—and the time to feed the birds.

How to go about it? Well, there are various ways. Brush shelters in the fields and woods, where grain may be scattered on the ground and protected from fresh falls of snow; feeding shelves of various types; suet tied to the trees or contained in some of the convenient wire holders; almost any place where food is spread will attract our native birds during severe weather. For now more than at any other time they need man's help, and to those who have never sought the friendship of birds through the medium of a winter food supply, the ready response to their efforts in this direction will come as a distinct surprise.

There are few suburban places where birds cannot be induced to pa-

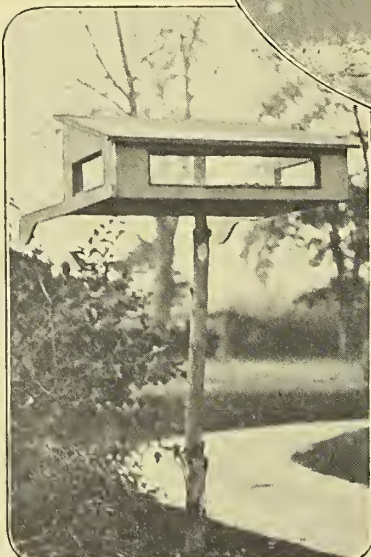
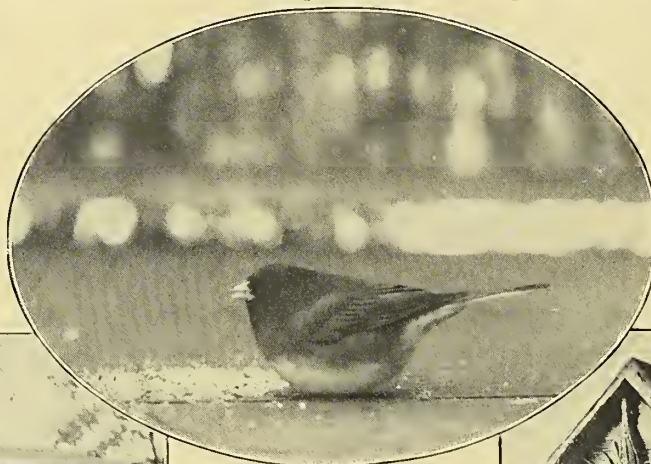
tronize feeding stations close to or even upon the house itself, to their own physical benefit and the delight of their hosts. Many devices have been perfected to bring about

these results, a brief description of some of the best of which may be useful here as a guide to this fascinating branch of house and garden activities.

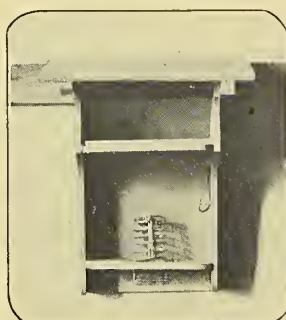
SHELTERED FOOD HOUSES

Prominent among the successful "stations" are the sheltered food houses designed to be set upon a pole either near a massing of shrubbery or quite isolated on the open lawn. The general construction of most of these is similar: a weatherproof roof with walls more or less glazed, open for entrance on at least one side and

built about a flat shelf on which the grain or seed is scattered. Such a shelter may be 2 or 3 feet square, and if pivoted on the pole like a weathervane, with suitable wings extending from its open side, it will always face the wind and automatically keep its interior free from snow. In all of these enclosed shelters the glass of the front or sides allows one to watch its patrons to the best advantage. In this way, also, the tiny guests are well protected.



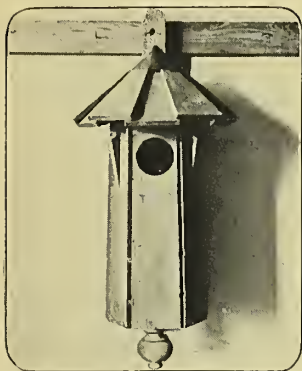
With a glass-sided weather-cock food house you can watch the birds closely. \$8



This feeding shelf costs only \$1.50. Above is a Junco



This four-apartment Martin house, built on rustic lines, will shelter a host of birds.



Flickers show a partiality for a house of this shape. Hang in a sheltered corner. \$5

Simpler than these large houses are the feeding shelves intended to be attached to trees or to the house itself. Many designs are to be had, but few are better than an ordinary shelf made of boards, provided with a covered hopper to hold the supply of seed, and

a bit of branch to which pieces of suet are tied. Such a shelf can be conveniently fastened to the outside of a window ledge, where the birds that come to it may be comfortably observed from indoors. Often the feathered visitors become so tame during severe weather that they will continue feeding unconcernedly while you watch them from but a few feet inside the window. Sunflower and hemp seed will please them very well, and are about the best standard to use for all types of feeding houses and shelves. The suet, too, attracts nearly all of our winter birds, and too much of it can hardly be put out on the trees about the house, as well as on the hooks and branches at the shelves.

Quite different in purpose from the feeding stations, and yet often attractive as an encouragement to birds to winter about the place, are those nesting boxes which can serve also as night shelters for chickadees, woodpeckers and other species which ordinarily roost in holes in the trees. Among such boxes probably the best are those which are made from sections of natural logs, hollowed out and with a suitable entrance hole at the upper end. These should be fastened to the trunk and nearly perpendicular branches of trees, preferably at a little distance from the house. Besides their usefulness on winter nights the boxes are often occupied as nesting sites in the spring by those birds which have become accustomed to using them during the cold weather. Indeed, even boxes intended merely for nesting may well be put up now, for after they have become somewhat weather-



Three houses for three kinds of birds; left to right, woodpecker house, \$1.25; wren house, \$1; bluebird house, \$1.25. Hang them in a sheltered position

stained they will be more apt to find tenants than when they are too evidently new.

WHAT GUESTS TO EXPECT

And what birds will all these efforts attract? Well, the juncos will come—of that you may rest assured. Chickadees, too, will probably arrive some snowy day, and in a short time become so tame that one of them may be induced to perch for a moment literally in your hand. The downy woodpecker, he of the black and white striped coat and the scarlet cap on the back of his head, is apt to linger for weeks to feed on the bits of suet; and that other tree climber, the nuthatch, will be a frequent visitor. In many localities the purple finches find the feeding shelf a convenient feeding table, and the jays, an occasional song sparrow, and many another less known bird will come at intervals throughout the winter.

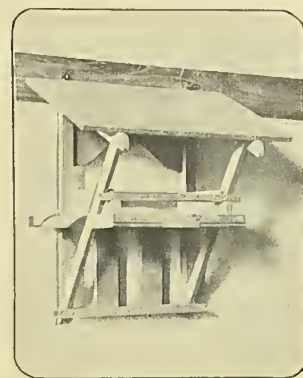
As a rule, tree and bush nesting birds seek thick cover; therefore the more densely foliaged our trees and the more numerous and tangled the shrubbery the more abundant will be such neighbors.

A protected ledge on the porch or under a cornice may prove an acceptable home site for phoebe or robin; a good-sized chimney flue is almost sure to shelter the log cabin of a chimney swift; barn and eave swal-

lows in well-settled parts of the country have long since forsaken the ancestral nest sites under overhanging rocks on cliffs, the former to plaster their mud nests on the rafters in welcoming barns, the latter to line the eaves with their bottle-shaped domiciles. Some birds, such as chickadees and tit-mice, either take possession of natural cavities or the deserted nest holes of other birds, or make nest excavations for themselves in very soft, dead wood. Still others, such as the crested flycatcher, tree swallow, bluebird, house wren, nuthatch, sparrow hawk and screech owl, always seek a ready-made nest cavity.

Nearly any of these may be attracted to an artificial nesting cavity resembling a natural woodpecker nest hole. Bluebirds and house wrens are not at all fussy as to the architecture of their homes. Plain wood boxes 6 inches square and 10 inches deep will do very well for them. A round entrance hole should be cut near the top, and it is well to have a little perch for the birds to alight on when about to enter. There should also be a sloping roof to shed rain. House wrens are not even averse to establishing a household in an old tomato can nailed up on post or tree. Their pleasing and persistent melody and the activity they display in reducing the ranks of the insect hordes constitute a high rate of rental and make the birds desirable tenants and neighbors.

They are interesting in themselves, these cold weather birds, and the mere sight of them close by is sufficient reward for all the trouble that has been taken to bring them about. But they have another and very practical value, which no lover of the garden and its surroundings should neglect, their value as inveterate destroyers of insect pests. Attract the birds in winter as in summer, and they will repay you many times over, both as insect destroyers and as interesting companions.



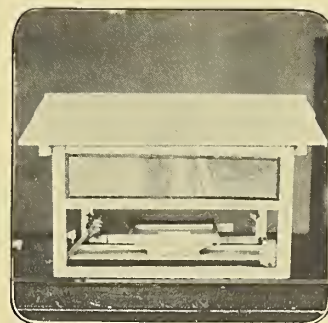
A simple covered lunch shelf can be hung outside the window. The birds will come. \$1.50



A frequent visitor to the lunch counter will be the blue jay, who becomes quite tame



The weathercock house turns with the wind. \$5



Set a sheltered food house of this type on a pole. \$8



The paneling of the entrance hall has been burned with ammonia and oiled, giving it an almost natural finish. The ceiling is white and the floor black and white marble



In the glimpse of the doorway one catches the English country house spirit, which is evident throughout, as witness the casement windows of the living-room and its paneled walls

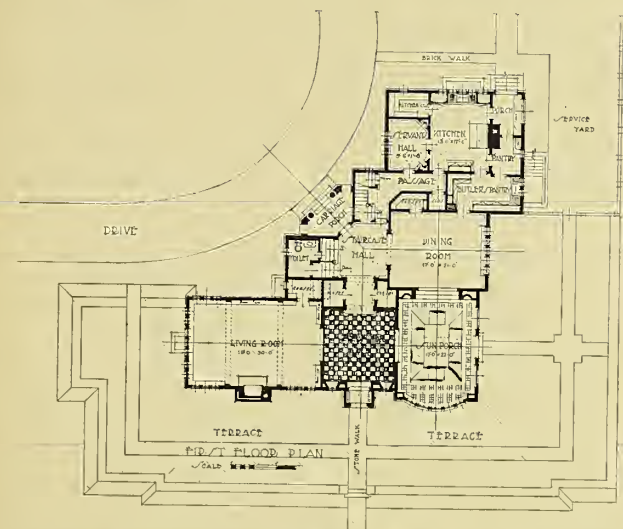




The house rambles, just as an English house rambles. The white stucco of the walls is relieved by the green and grey slate roof and the interesting fenestration

All the windows are metal casement with leaded panes—the grouping of the bow window being especially effective in this respect

The bedrooms are treated simply, as in the daughter's room where the prevailing tone in furnishing and finish is a light French grey



Openness characterizes the plan of the first floor living quarters



The shape of the plan has given added interest to the room arrangement on the second floor

THE HOUSE OF
CHARLES BONYNGE, ESQ.,
AT SOUTH ORANGE, NEW JERSEY

*Davis, McGrath & Kiessling
architects*



GARDEN SUGGESTIONS & QUERIES

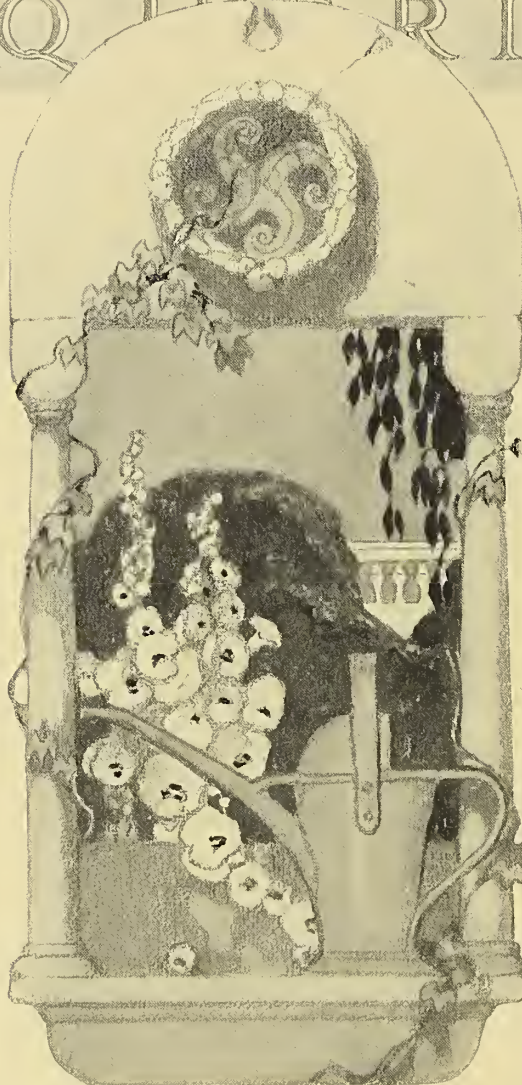
Winter Work in the Greenhouse

WORK in the greenhouse, or the conservatory, will be in full swing now. During this month the gardener under glass has to combat at once the shortest days of the year, low temperature and often dull weather. The result is that much artificial heat has to be used, with its consequent danger to the health of plants unless every precaution is taken to safeguard them. In the greenhouse, tobacco dust strewn between plants in the bench or about the surface of pots, and tobacco dust or nicotine-paper fumigation every week or so, will generally prevent most of the insects likely to do damage from getting a start. In the house and the living-room conservatory, where these methods may be objectionable, a thorough spraying with aphine or some other nicotine preparation, immediately upon the first sign of trouble, will keep them under control. The likelihood of damage from either diseases or insects is in inverse ratio to the general health and vitality of the plants; therefore, watering and especially ventilation should be regularly attended to. During mid-winter it is easy to over water; let the soil begin to get quite dry on the surface before using hose or watering-can. Ventilating, on the other hand, when it is not required to lower the temperature of the greenhouse or room, is apt to be neglected. Try to make it a rule to give some air every day, even if it runs the temperature down a little temporarily.

Succession Planting

Succession plantings should be kept up, as growth, though rather slow now, will become more rapid again after the turn of the year. Plant lettuce, radishes, beans, cauliflower, and, if there is space, beets and carrots; the radishes every week, lettuce and beans every fortnight, and one planting of each of the others. Rapid Red and Rapid Forcing are good varieties of radish. Hothouse, Belmont, Big Boston and May King are all good varieties of lettuce of the head type for forcing; it is easier to succeed with Grand Rapids, however, and as it grows under glass it is as tender and brittle as the best head lettuce. Chantenay, Nantes and French Forcing of the carrots, and Electric and Early Model beets, are good forcing varieties. Snowball cauliflower, which is offered under a dozen different names, is unsurpassed for indoor work. Any of the early dwarf beans may be grown inside, but the wax sorts are preferable.

During the latter part of this month, tomatoes, cucumbers and melons should be started. The object is to have the plants strong and well developed to transplant to space left vacant by the earlier things, as soon as the latter are through. All of these require a higher temperature than the vegetables mentioned above. It is easy to give this as the days become longer and brighter, when they are transplanted; but in starting them it is well to have a warm corner or a small inside frame where they may be given extra heat—a night temperature of 60° being about right. Tomatoes may be sown in a small flat or a seed pan, but as the others are difficult to transplant, it is better to sow several seeds in a medium-sized pot filled with very light, rich compost, and then thin to a single plant and repot as they grow. The tomatoes should be pricked off into small pots as soon as large enough, and transferred to fours and again to sixes as they develop. Give the growing plants of all these things plenty of room; they are especially subject to attack by the prehistoric white fly, and high temperature and crowding increase this danger. Bonny Best makes a good forcing tomato, but Comet, in my own experience, has always set a much higher percentage of fruits. The latter is of the "cluster" type, the individual fruits being small but perfectly formed, smooth as a peach, and ripening uniformly to a dark rich red, ideal for salads. Only the forcing types of cucumbers and melons should be used. Of the former, the English sorts, Rollinson's Telegraph, Rockford's Market, Lockie's Perfection, etc., have the advantage of not requiring to be fertilized by bees or hand pollina-



CONDUCTED BY F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds.

With inquiries send self-addressed stamped envelope.

tion in order to produce a crop. A packet of ten seeds costs a quarter, but as eight or ten vines will be ample for the average home greenhouse, this is no very serious objection. Of the American varieties, Davis Perfect has done the best for me. Blenheim Orange and Windsor are among the best of the forcing melons.

The Bedding Plants

Another greenhouse task for this month is to go over the stock plants of the various tender bedding flowers, such as geraniums, heliotrope, salvias, begonias, etc. Most of them, after the



Send to your flower-loving friend a box of bulbs this Christmas. He will have flowers in his room for Easter

severe pruning back given when they were brought in, will be showing color again by this time, and the best should be selected, repotted if they need it, or "fed" in the old pots, and given plenty of light and moisture to produce vigorous growth for next month's supply of cuttings. The nearer they can be kept to the glass, the less likely is the new growth to be "drawn," and the better will be the plants obtained from them.

It is a good plan also to go over the tender bulbs, stored under benches or elsewhere, and be sure that they are keeping all right. A few bad bulbs in a pile will spoil many others; and often in the hurry of getting them in, roots that are cut or bruised, or otherwise not sound, are not noticed. If any are beginning to sprout prematurely, remove them to a drier or a cooler place.

The early forcing bulbs, hyacinths, narcissi, etc., should be in full swing now. A few of the earliest may be beginning to show color, and these can be hurried along a little with extra heat and copious watering. But a rather slow, cool growth during the earlier stages of development, will give better flowers in the end. The large late varieties of tulips, the double sorts, and the trumpet and polyanthus narcissi, do much better with a longer period for root development before being brought into heat. Be sure to keep bulbs just brought in, out of the full light at first. Put them under a bench or in a northern exposure, with moderate temperature and watering; otherwise the flowers will open irregularly and with practically no stems.

Forcing Vegetable Roots

Just before the ground freezes hard, roots of asparagus, rhubarb and sea-kale should be taken up and stored where they may be accessible, but preferably where they will freeze. Or roots may be bought for the purpose at a reasonable price from your seedsman. Later bring them into moderate heat. Very old manure or compost, which will remain moist, should be used under the roots which are "set out" just deep enough to cover them and hold them in position. Rhubarb and asparagus may be given full light, but it is generally much more convenient to put them under a bench, and if they are preferred blanched, may be kept dark. The sea-kale requires blanching and must be grown dark, or the individual plants covered, large flower pots answering the purpose. Whitloof chicory or French endive, which has become so popular as a winter salad during the last few years, is produced by planting the roots in a deep trench and covering with light soil or old compost about 8" deep. This keeps the leaves together and blanched as they grow. Under a bench, with the hot water pipes over head, makes a good position for them.

Winter Window Boxes

Too frequently, after the flowers and vines have been removed for the winter months from the outside window boxes, the latter are left bare and desolate until the following spring. Why not make them beautiful for the winter? There are a number of hardy plants which may be used for this purpose in all but the most severe climates. Bay trees, in many places, are available for this work, as the window boxes are naturally placed in a sheltered position. These cost from \$3 up for good specimens, according to size. Other evergreens suitable for window box planting, in small sizes, are as follows: Douglas fir, dark green; White spruce, greyish green; Norway spruce, dark green; Austrian pine, dark green; Mugho pine, deep green; Scotch pine, bluish green; White pine, lustrous dark green; Norway pine, shining green. These, ranging in height from 6" to 24", cost from 50 cents to \$1 each. Six or a dozen, assorted and gracefully arranged, will make a good display in a window box of considerable size. Ordered from your nurseryman, they will come carefully packed and ready to put in place with little trouble. Evergreens and boxwoods in tubs, costing from \$5 to \$15 or more a pair, according to size and variety, are equally attractive for porch and veranda decoration.

THE DECORATION OF A BILLIARD ROOM

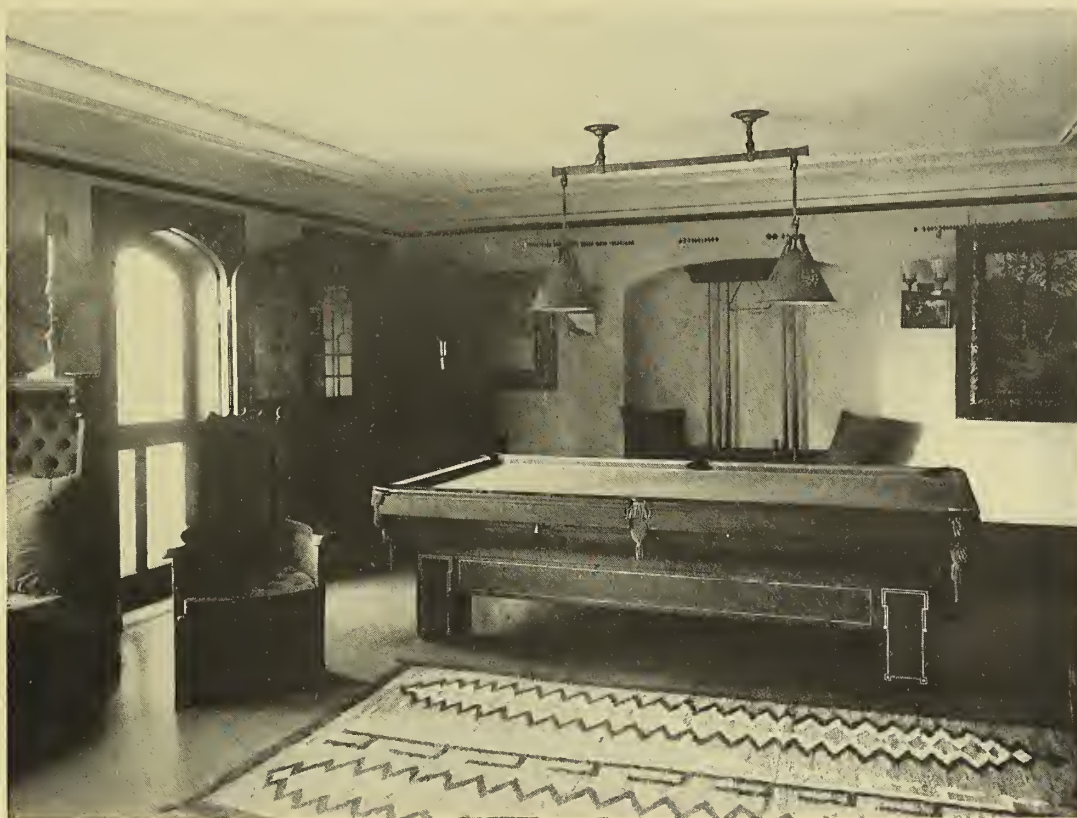
Centennial Crudity That Still Exists—The Facts of Furnishing—New Schemes for Tables and Cue Racks—The Stein as a Mark of Masculinity

ABBOT McCLURE and HAROLD DONALDSON EBERLEIN

CONSIDERED from a furnishing point of view, very few billiard rooms are either a success or even part way agreeable to contemplate. The majority of them are scarcely better than necessary concessions to the convenience of the male members of the household and their friends, and little or no attempt is made or, at least, understandingly made, to render them really inviting or interesting.

All this is altogether wrong and altogether unnecessary, and it is only because most of us are laboring under a conventional obsession that billiard rooms must be of virtually one type, a type that seems to have been determined by the idea that a billiard table is necessarily of unalterable pattern in its substructure. That most billiard rooms are inherently disappointing, as expressions of furnishing, is sufficient indication that the treatment of the billiard room presents a problem worth solving.

The first step towards reaching a solution is to fix clearly in mind what are the essential requirements in equipping the room, and the next, to determine how much latitude and flexibility of interpretation these requirements will admit of. The billiard room is essentially a man's room, but merely because it is a man's room, there is no reason under the sun why it should be decorated with a heterogeneous collection of beer steins and mugs—chiefly of questionable design—and other articles of a certain type of bric-a-brac which some feeble and misguided conception has seen fit to settle upon as appropriate emblems of masculinity. Nor is there any reason why the whole scheme usually deemed fitting should be clumsy, heavy and uninteresting. No sane person wishes a billiard room to



At Krisheim, the St. Martin's residence of Dr. H. S. Woodward, is a billiard room that combines all of the necessary fixtures and all the requisite comforts—plenty of room, a good table, seats for guests and no distractions

look like a boudoir or a drawing room, but because it must needs possess a distinctive character of another sort does not preclude the possibility of giving acceptable or varied treatment.

TYPES OF TABLES

The first and most important feature in the billiard room is, naturally, the billiard table. Next come the lights, the counters, the rack for cues and, if possible, raised seats for the onlookers. While, from the very nature of the case, these items must all be arranged in substantially the same way in every instance, there is, nevertheless, some opportunity for creating variety and interest. Beginning with the billiard table itself, a whole calendar of possibilities unfolds before the visualizing eye. The top must be the same in every instance and the supports must be sufficient to uphold great weight and ensure absolute steadiness. There the limitation ends.

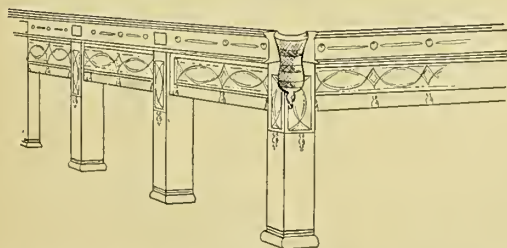
We have so long been accustomed to accept the billiard table in all its commercial ugliness and vulgarity of line that our perception of possibilities in this particular direction has become atrophied. The ugly, elephantine proportions of the usual billiard table supports, the vulgar contour of the mouldings and the banal color and finish of the wood accord well with the appalling interior of a house carried out in the elaborate architectural horrors of the Centennial period, but who, now, would willingly live in such a house? Why, then, should the billiard

table underframing and legs be retained as an unalterable relic of that unhappy day, and why should the billiard room of an otherwise well furnished and tastefully appointed house be reminiscent of the amusement parlor of a third-rate country hotel or the pool room of a Western frontier tavern? The billiard table arose into prominence and popularity at an epoch in our mobiliary history when taste in furniture, if it could be called taste at all, was execrable and when the sense of discrimination between good and bad was dulled.

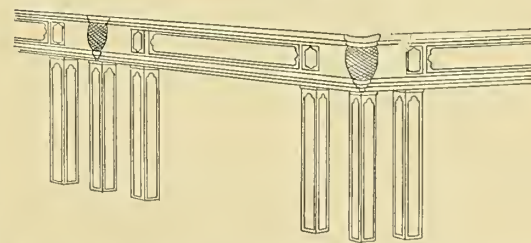
The vulgar substructure of the average billiard table has remained as a well-preserved reminder to us of that era of smug barbarism.

The nature and structural considerations of a billiard table necessarily impose certain conditions on the maker, but when these are complied with, the demands of decent design and good taste ought to be heeded quite as much as in the making of any other piece of furniture. Why should it not also be amenable to the laws of good taste? The legs of a billiard table must be many and robust to support the weight imposed upon them, the body somewhat ponderous and the edge sufficiently projecting. But all these requirements can be satisfactorily met, and the well-designed billiard table be quite as practical as the common monstrosity.

Some slight improvement in the designing of billiard tables, it is true, has been manifested from time to time, but there is still a long way to go in that direction before we reach a really creditable point of progress. Occasionally one meets with a billiard table designed upon the lines of Mission
(Continued on page 52)



Period affinities could well enter into the construction of a billiard table as in this adapted Georgian sketch



A group of well-designed legs is as practical as the single bulbous foundation and far more decorative



THE PURSUIT OF COLLECTING

"BLESSED is the man who has a hobby!" declared Lord Brougham; and of all the hobbies it is doubtful if any are more blessed than those of the collector of antiques and curios, old prints, coins and medals, rare books and bindings, and the like. "God never did make a more calm, quiet, innocent recreation," said good old Isaac Walton of angling. But that is true, too, of collecting, which, figuratively speaking, is in itself a species of the art of angling, of dipping into the quiet pools of unfrequented places, there to angle for quaint curios and interesting mementoes of bygone days, conscious that though the bait may be small, the catch may be large! Besides, there is the fun of the fishing!

In "Le Jardin d'Épiqueure," Anatole France has written: "People laugh at collectors, who perhaps do lay themselves open to raillery, but that is also the case with all of us when in love with anything at all. We ought rather to envy collectors, for they brighten their days with a long and peaceable joy. Perhaps what they do a little resembles the task of the children who spade up heaps of sand at the edge of the sea, laboring in vain, for all they have built will soon be overthrown, and that, no doubt, is true of collections of books and pictures also. But we need not blame the collectors for it; the fault lies in the vicissitudes of existence and the brevity of life. The sea carries off the heaps of sand, and auctioneers disperse the collections; and yet there are no better pleasures than the building of heaps of sand at ten years old, of collections at sixty. Nothing of all we erect will remain, in the end; and a love for collecting is no more vain and useless than other passions are." France might well have added Sir James Yoxall's observation, that "good for health of mind and body it is to walk and wander in by-ways of town and country, searching out things beautiful and old and rare with which to adorn one's home." Indeed, collecting has aspects other than the one of discovery, of acquisition, of entertainment, or of furnishing a pastime,—it has its utilitarian one as well.

THERE is an undeniable and an oftentimes indefinable charm about a home in which well-chosen antiques and curios form part of the decorative scheme and become part of its furnishing and adornment. Many collectors have become such through an increasing interest in old furniture, rare china, early silver, and other classes of antiques and curios, inspired, in the beginning, by the acquisition of some object of the sort, personal contact with which has served as an example of the pleasures which collecting holds in store for one. The true collector is not merely "a gatherer-of-things," indifferent to the guidance of a discriminating taste. Instead, when he finds an object at hand, he considers it from many points of view—its historical value, its significance in the development of the arts, its anecdotal interest, its worth as a work of art and its workmanship.

The intuitive sense will carry the amateur a long way, but his connoisseurship will depend upon his knowledge. Those persons who are absolutely indifferent to the whys and wherefores of things, uninterested in any effort to discover the "story" of an object, bored by its history or unappreciative of its beauty, are hardly likely to become collectors, though accident and the chances of fortune may throw interesting things into their possession. Neither are they ever likely to become as Thackeray, who, in "Roundabout Papers," said of

a certain antique and curio shop: "I never can pass without delaying at the windows—indeed, if I were going to be hung, I would beg the cart to stop, and let me have one look more at the delightful *omnium gatherum*."

NOW it often happens that we find a collector-in-embryo (one with a desire to start a collection, but fancies it is an undertaking that requires very special qualifications), asking: "How could I hope to become a collector when I know so little about the subject I think I would be interested in? Then I fear *good* things cost too much, and that real bargains have long ago vanished from the mart." To such an one the reply can truthfully be made that it is by no means difficult for the beginner to acquire definite and valuable knowledge on any subject in the collector's field that may chance to interest him.

The way one learns to collect (and that means the way one learns about the things worth collecting) is by *collecting*. Contact with the objects themselves is necessary to connoisseurship, just as it is one of the pleasures. The collector learns more about Oriental porcelains, old English china, Dresden figurines, French enamels, Russian brass, Italian laces or Bohemian glass by having a few representative pieces of them which he carefully studies than he could learn (so far as helpful knowledge fitting him to judge is concerned) than he could learn from volumes on the subject. While this contact with actual objects is necessary to developing a connoisseurship—one may have this contact visually in museums or have access to private collections (the shops, too, will teach one much)—all the accessible writing on the subject should be consulted, as comparative study increases the interest and confirms or corrects one's personal deductions and opinions.

SUPREMELY fine examples of old furniture, china, silverware, bronzes, miniatures, and the like, have never, except in case of accident, been "picked up for a song." The collector must remember that the pastime of collecting is not one of recent development. Indeed, the ancients were collectors of the rare, curious and beautiful, the Medici were renowned for gathering in their places *objets de vertu*, and few collectors of note of to-day could outvie the enthusiasm of Horace Walpole, who turned Strawberry Hill into a veritable museum. All this goes to show how keenly sought for have been all *objets d'art* of unusual importance. Naturally, when rare occasion brings them to the mart they command high prices. However, it is not for one to despair because he cannot collect museum pieces, to cry for those things which have little to do with the pleasure of collecting beyond the interest their contemplation affords. That the by-paths which the collector may tread are literally bristling with bargains is true. Certainly the small collector need not become discouraged. For instance, the writer continually finds within the boundaries of New York City alone numerous objects that any collector of limited means could have acquired with rejoicing heart. One day it was a yellow Wedgwood mustard-pot for two dollars, another day a genuine Paduan medal for fifty-cents, then a Persian lacquer mirror-frame for a dollar, and a Japanese sword-guard by Shigataro, signed, for half as much! It adds to the interest of collecting that while the collector soon learns where to look for things, he constantly meets with them also where least expected.





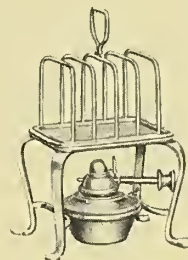
Scissors, set of three in violet leather case, \$6. Others from \$1.50 to \$8.



Silver Plated Kettle and Stand, alcohol burner, \$27.



Owl Door Porter, of brass, 8½ lbs., 9½ in. high, \$7.50. Others, \$4 to \$12.50.



Toast Crisper, silver plated, alcohol burner, \$8. Others \$7.50 to \$10.50.



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Carving Set, Silver mounted Boar Ivory. 5 pieces with case, \$35. Three pieces with case, \$25. Other sets of 3 and 5 pieces, with and without case, \$4.50 up.



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The Decoration of the Billiard Room

(Continued from page 49)

furniture with dull finished wood and straight, square legs, sturdy enough to support the weight they have to bear. This is a vast improvement upon the banal type already alluded to, but it is only a beginning. The design of the billiard table is a subject of proper concern to both the cabinet maker and the architect, the latter, perhaps, more particularly because he is in a position to exercise greater influence than the former, whose pursuits are widely separated from the specialized business of the billiard table maker.

The lighting fixtures, of course, must be so arranged that a strong light falls directly on the table and does not shine in the eyes of the players and the stringing of counters on a wire above the table is so obviously practical that no criticism could be made. But there ends the line of unchangeable billiard room appointment. All else is free to individual initiative in the planning of treatment and the first thing that suggests itself is the manner of dealing with the walls. There seems at one time to have been a popular prejudice—it still exists to some extent—that the walls of a billiard room should be dark and consequently a great many billiard rooms where dark walls were not inherently suitable were made dark and gloomy. If the rest of the house is finished in dark panelling and it suits the billiard room, use it but do not put it in merely because a mistaken or imaginary convention bids you do so. In many a case, light panelling or painted walls are far preferable. The light color, however, should be of such hue as not to weary or distract the eye. Various tones of grey are often advisable for woodwork and walls.

Whatever the color of the walls, whether they are panelled in dark wood or painted grey or some other light hue, keep them free of obstructions and distractions in the shape of pictures and bric-a-brac. If a picture

is hung on a wall, it is presumably meant to be looked at and ought to be worth looking at. But in a billiard room, the table, the balls and the plays of the players ought to be the center of attraction and a good picture is misplaced, while a poor one is an impertinence. As for rows of steins and kindred embellishments, they are almost as bad, though not quite so unsanitary, as the "cosy" Turkish corners that used to infest houses not so many years since. Pictures and other adornments sometimes distract the eye and disturb the shot of the player and it is, therefore, better to keep them elsewhere.

The rack for the cues is not usually a slightly or pleasant object and is much better concealed within a cabinet or cupboard placed at such a height that it is easy to remove and replace the cues. Besides this and the table, there ought to be little other furniture in the room and nothing to impede the players in their movement—or to interfere with their freedom in handling their cues. Chairs and small tables ought to be avoided. If the room is large enough, it is much better to build settles or benches about the walls, raised a step or two above the floor so that on-lookers may see the better.

Do not clutter the billiard room with things that do not belong there and do not try to use it for other purposes. The writers know of one large and expensive house, recently built in one of our Eastern states, where an attempt has been made to combine a library and billiard room, of course, with disastrous results. The bookshelves are too close to the players, interfere with their movements and distract the eye. While the books themselves are not given a position becoming their dignity. This was an extreme case, but it serves to show to what lengths of impropriety and thoughtlessness some people will go in the decorative treatment of their billiard rooms.

Counting the Cost of Farming

(Continued from page 41)

the side of the hill behind the cottages where several springs are situated. One of these springs had been used for years to water stock in the pasture and had never been known to go dry. The others were dug out and walled up, and all were carried in pipes into one reservoir built of field stone and cement. It is 9' x 12' x 7' deep, covered with a tightly-built spring house with windows for ventilation. It holds about 100 barrels of water. An overflow pipe from the top of this tank prevents a flood. An inch pipe carries the water from the reservoir to the faucets in the kitchen sinks of the bungalows. Waste water is carried to a cesspool built below the cottages. This cesspool is dug down to a sand bottom and stoned up with a heavy wall. It is 8' x 8' x 10', or large enough to accommodate several more bungalows. The water system was rather expensive, but it is there to stay.

Below is itemized this expense and that of building one bungalow:

Water works complete (large enough for several houses):	
Opening springs	\$20.84
Labor on reservoir:	
Material and masons' time.	227.14
Work on ditches.....	134.52
Sewer pipe.....	20.60
Cesspool	32.27
	<hr/>
	\$435.37

Cost of plans used for both bungalows, \$65.60.

Cost of erecting one bungalow foundation.....	\$193.13
Labor and material for house	1,744.09
Grading and filling about building	200.00

Cost of one bungalow.....\$2,137.22

Entire expenditure:

Cost of both bungalows....	\$4,274.44
Water system.....	435.37
Architect's drawings.....	65.60

Complete expense.....\$4,775.41

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A man at general farming on a small place where he does his own work, as nine-tenths of our farmers do, gets as return for his efforts about what a day laborer would receive. If his wife and children work hard too, they may keep out of debt and lay by a little. It is a life with too much to do in the summer and not enough in the winter, but it is an independent life. This man seldom has new tools or new ideas.

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(Continued on page 54)



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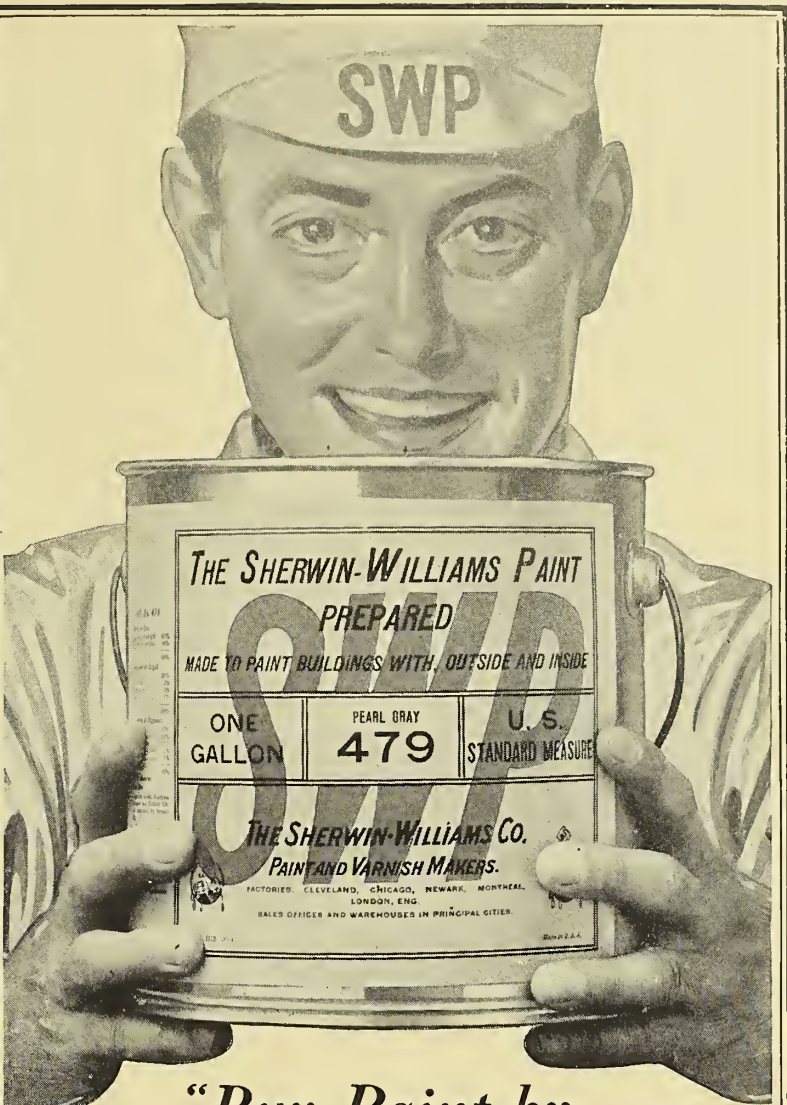
is now on the press. This great number, the largest of the year, has a wonderful all-star cast—a feature article by Prof. Edw. N. Wentworth of the Kansas Agricultural College—an epoch-making article by Dr. Veranus A. Moore, Dean of the New York State Veterinary College, "The Importance of a Sound Herd"—"Balancing the Hen's Ration" by Prof. Harry R. Lewis of the New Jersey State Experiment Station—"Planting the Apple Orchard" by Prof. Arthur J. Farley—"Increasing the Field's Fertility," by F. F. Rockwell, well known to readers of House & Garden, and twenty others—recognized supreme authorities on their subjects. You can't miss it.

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Out of town correspondence invited; material sent on approval.

Counting the Cost of Farming

(Continued from page 52)

the latest improvements for working and harvesting a crop can be sent to the market as cheaply as his competitors.

Trying to get the best methods, we investigated the disk plow. In writing to the makers of the machine we stated that our land is stony and hilly, but they said their plow would work perfectly under our conditions. On came the plow with a demonstrator. Our men and the neighbors were skeptical, but the demonstrator said he never failed with that machine on any land, so he started. The furrow he made was not deep or true because the machine glided over stones. Part of the time he had to plow up-hill because the plow is not reversible. The climax of his discomfort was reached when one of the levers flew from his hand, knocked him down and cut his head open. He was taken to the house and cared for. The next morning a crestfallen and dilapidated salesman was shown a side-hill plow, and he went away saying that the man who sent him here never saw a hill. We decided from this experience to have new machines always sent on approval with a demonstrator.

For apple culture we need only a plow, subsoil plow, cultivator and spray. The question of spray machines is a perplexing one. For the small orchards and our garden we have a one-man pump. This can be dragged about by a steady horse and, with a long hose, one man can cover the 429 trees of the first orchard thoroughly in a day. This air pump needs to be pumped up only about every quarter of an hour for the little trees for which we do not need a pressure of over thirty pounds. The machine holds 22 gallons and cost \$26.95.

For the large orchards we tried a barrel spray, which was rigged up in a wooden platform fitting into the bottom of a democrat wagon. The outfit cost, complete, \$17.09. It was clumsy and most unsatisfactory for work on a hillside, as the wagon was always ready to upset.

After this we purchased a combined apple and potato spray at a

cost of \$85.00. It has wheels that can be adjusted to run between any intercrop in the orchard. It is low-gear and will not upset. When used as an apple spray, the potato spray mixture is removed. It takes a driver who also pumps, and two men, but with its two long hose attachments it covers apple trees rapidly. As a potato spray it is a one-man machine.

For the potatoes we have a planter which plows a furrow, drops fertilizer, puts in the seed and covers it. This machine works well anywhere on the place and cost \$88. The cultivator keeps the ground loose and free from weeds. It cost \$30. The digger plows the plants out of the soil, separates the tops from the potatoes and leaves them in piles. This cost \$98.50. The first year that we planted the large orchard was one of severe drought, but if we had not owned up-to-date machines to work and harvest the crop it would not have been dug, because hand work would have been too expensive. Good, machinery always pays.

On machines for the orchards and intercrops we spent the first year the following amounts:

Side-hill plow.....	\$10.00
Subsoil plow.....	15.00
One wheelbarrow.....	1.55
Small tools, picks, shovels and repairs.....	60.76
Small spray pump.....	26.95
One-horse cultivator.....	4.75
Combined spray machine....	98.50
Barrel spray.....	17.09
Potato planter.....	88.00
Cultivator.....	30.00
Digger.....	79.88

\$432.48

The next investment was a good team of French Percherons. These horses are quiet, steady and ready to pull. With the necessary harness and a farm wagon they cost \$800. Then we were ready to begin business.

We find that \$1,000 a year will pay the teamster and keep the team, which amount includes horseshoeing and repairs on harness.

Batik Hangings

(Continued from page 15)

a deep flesh color, and the undulating lines which suggest so wonderfully her wealth of hair are of the same color; behind, on either side, are peacocks in intense blues and greens, the light spots proudly displayed on their feathers being white. And still further back the four smaller yellow figures stand out from a background of a peculiar salmon shade delicately crackled: the border which repeats the background color of the center figure's hair is of a dark rich blue. The combination of colors is full of charm, and the composition entrancingly simple.

The large panel called "The Fantasia of Rhythm and Movement" is entirely in black and white. Here the expanse of sky is a crackled effect of black on white, lending a feeling of distance and space indescribable. The panel throbs with youth and springtime, buoyancy and joy. One gazes untiringly, for the

depth of meaning and the beauty of the artist's vision must strike a chord of response in every heart. It is a thing to be lived with.

For a climax of richness of coloring we turn to the "Flamingo Fantasy," which is a profusion of intensely brilliant color and graceful movement. The birds are vermilion with yellow and black beaks, and the clear-cut central figure is black, like the border, the loin-cloth and head-dress making spots of warm yellow; the four figures in the back are grey-black with yellow headgear; they walk on a ground of an interesting brown-grey shade and are silhouetted against a red sky, of a deeper tone than the flamingos. This of all the panels needs must be seen in its original glow of crimson sunset colorings to get even an inkling of its luxuriance of warmth and color.

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50 pips.....	2.25
100 pips.....	4.00

Price Includes Delivery

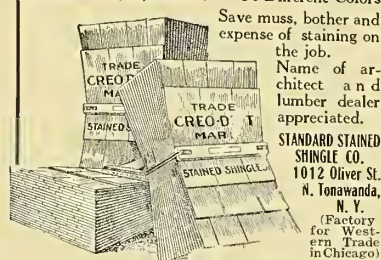
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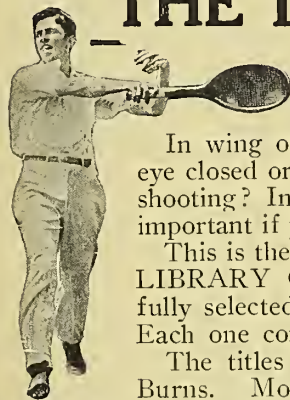
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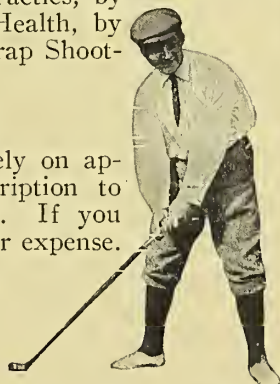
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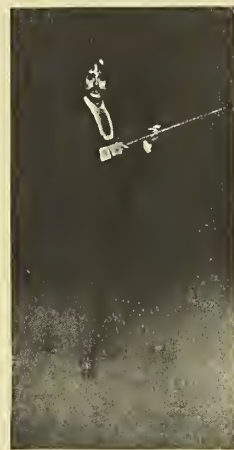
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attention in the matter of pruning; peaches, cherries and pears, after the "head" is once started, only sufficient cutting back and thinning to keep them symmetrical and free of crossed branches.

In looking after the older trees, especially if there are some which have been neglected for a number of years, more stringent methods will have to be employed. Wherever disease may have set in, either in the form of decay, from formerly neglected cuts or wounds, or "black-knot," which is almost sure to appear on neglected cherries and plums, the saw and the pruning knife will have to be used unsparingly. A healthy stump is more valuable than a diseased tree. Decay holes should be cleaned out to sound wood, no matter how big a cavity may be the result. Then fill with concrete, after having given a thorough coat of lead or creosote paint. Special tree paint can be bought. Old trees are often benefited by a thorough scraping, removing the old loose bark that makes a harboring place for insects and disease spores of various kinds. With a tree scraper, which is a triangular blade attached to a handle, one can go over the trunks and larger branches of a number of trees in a half-afternoon's work. They cost but 50c or so.

One common mistake in the general care of fruit trees is to let a tuft sod grow close up about them. The best results are obtained where the entire space between the trees can be plowed or spaded up every year or two. If this cannot be done, at least keep a generous-sized circle clear about the base of each. If your trees are choked in this way, give them what relief you can at once. The sod removed may be either replaced upside down, or stacked in a pile to rot into excellent compost for next year's frames or garden. In the latter case, place them in alternate layers, the grassy sides together. If your trees have been long neglected, a winter mulch of manure, applied now, to soak and wash down into the ground, will give excellent re-

sults. It may be coarse and fresh, such as you could not find use for elsewhere. Fertilizers or more concentrated manures should not be used until spring.

WINTER SPRAYING

The sooner you can get at winter spraying, after the trees have become dormant, the better. Spray thoroughly. San José scale, which is the chief enemy aimed at in winter spraying, is capable of multiplying with such rapidity that if but a few "colonies" escape, by the end of another season there may be as many of them as ever. Thorough spraying in turn depends on conscientious work and a good machine. A hand-power, compressed air sprayer, with attachments for doing the different kinds of work, will cost from \$7.50 to \$12. Nothing but an "all brass" machine should be purchased. Galvanized iron is not suited for this kind of work, and gives out with a few seasons' use.

For the few trees in the home orchard it is generally advisable to buy ready mixed spray materials, that need only to be diluted with water to be ready for use. The home mixing of spray materials is a very mussy job at best, and in handling very small quantities there is more waste and danger of inaccurate proportions of the various ingredients than when the thing is done on a large scale. A number of the commercial sprays now obtainable are thoroughly reliable, and very convenient to handle.

For winter spraying, either a lime-sulphur or an oil spray is used. The various brands differ in strength and other particulars, and in using any of them, follow directions with the utmost care. In comparing prices, do not be guided by the cost per gallon, but by the quantity of spraying material of a standard strength which that gallon will make when diluted. It is an excellent plan to drop a line to your experiment station and get the results of their experiments with commercial sprays. You will then have something definite and authentic to go by in making your choice.



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Their lasting service and beauty make them supreme for gift giving.

The price of such a gift is not great. You can buy a Seth Thomas Clock for as little as \$5.00. You are sure it will please, whatever the price.

The Seth Thomas Amherst Clock pictured here is a suggestion. It is priced at \$15.00 for plain mahogany and \$15.75 for inlaid mahogany.

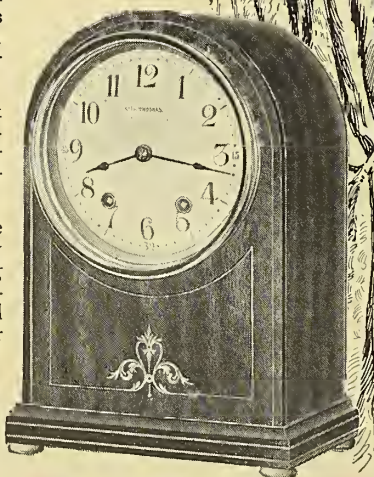
Seth Thomas Clocks include scores of types and designs, many of which your jeweler is exhibiting now. Your fancies will be realized among Seth Thomas Wall or Mantel, Cabinet, Metal or Crystal Clocks.

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English Engraved and Inscribed Glasses

(Continued from page 39)

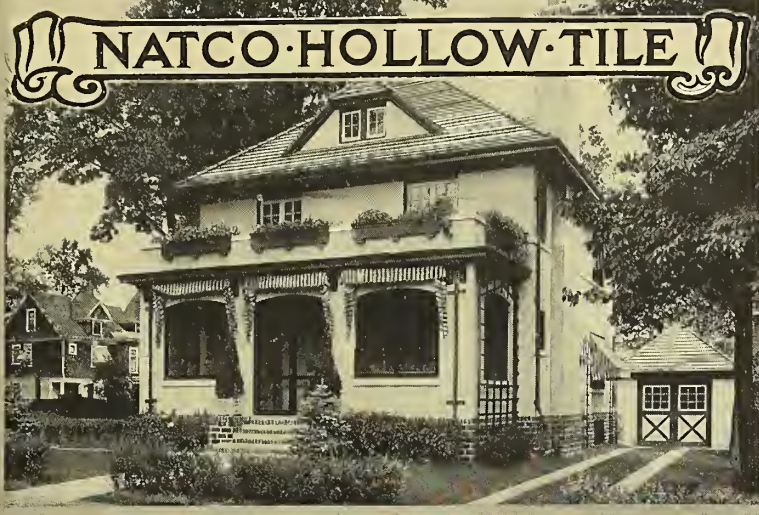
Done was the motto of the Cycle Club, ancestor of Jacobite activity. The more timid Jacobites contented themselves with symbols or inscriptions engraved upon the *under side* of the foot of the glass. In the first illustration you will see in the first glass a specimen of the *Fiat* Jacobite drinking-glass (two oak-leaves engraved on the foot). The second glass is engraved with the heraldic rose upon the bowl and the star upon the foot. The large central glass—its owner must have been the very boldest Jacobite of all—is inscribed *Audentior Ibo* and also bears the portrait of the Young Pretender, whose death in 1788 did not, strangely enough, put an end to Jacobite activities. Indeed the "Stuart fascination" is one of History's great mysteries. On the foot of the fourth glass in this first illustration the reader will see engraved the feathers of the crest of the Prince of Wales, the Rose and two buds of the Stuarts are on the bowl. The rose of the bowl of the fifth glass is not heraldic, but the Stuart Rose is engraved upon the foot.

It is truly remarkable that any of these Jacobite glasses should have

survived, for many of them must, in the course of their parlous time, have had to meet with destruction to escape serving as tell-tales when sudden and unexpected raids upon Jacobite "strongholds" were made by the officers of the Crown. Some of these engraved and inscribed Jacobite glasses were probably decorated upon the continent, but most of them are of English workmanship in engraving as well as in manufacture. Probably many of the Jacobite glasses were made at the glass-works of Newcastle-on-Tyne, proximity to the border of Scotland making such a location convenient on occasion. I think but few should be attributed to the Bristol glass-works. Probably the largest number of Jacobite glasses were made shortly before the "Forty-five."

As the Jacobites had specially engraved and inscribed glasses, so, too, did the partisans of King William. These were to be found in Ireland as well, where a number of them—some are extant—were engraved with anti-Jacobite toasts. But then it was not likely that the Irish could forget James II. In the third illustration the

(Continued on page 58)



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Can you live happily in a house where the ghost of the fire peril constantly menaces you, those you love, and the possessions you treasure? No amount of money or insurance can drive away this dread. But, it can be prevented in advance. You can be sure of safety. You can build into your house a constant and infallible guardian against danger —

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THE PULVERIZED MANURE COMPANY
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English Engraved and Inscribed Glasses

(Continued from page 56)

reader will see three exceedingly fine examples of Williamite glasses, the third of which has a tear stem. Authorities are not agreed as to which were first put forth, Williamite or Jacobite glasses, but I incline to think precedence in chronological order should be given to the engraved and inscribed Williamite ones. There were, of course, fewer Williamite glasses than Jacobite glasses, just as later there were fewer Hanoverian glasses, as these parties were in the ascendant, and public loyalty considered itself beyond the necessity of

symbolizing its fealty in other than the simple toast.

The second illustration pictures a late Hanoverian engraved and inscribed glass, one made to commemorate the coronation of George IV. Finally we come to the three glasses shown in the fourth illustration. The center one is an especially rare Arms rummer, engraved and inscribed, probably Jacobite. The glasses at each side of it are rummers engraved with Nelson subjects, commemorating England's naval hero. These, of course, are early 19th Century, as Nelson lived till 1805.

Answers to Inquiries

A. H. L.—In reply to your inquiry regarding the embroidered infant's robe, we would say that as a museum piece it should have some historical connection as well as unusual workmanship. Babies' robes of early date and fine workmanship are not uncommon.

L. C.—Simon Willard, of a distinguished family of Massachusetts clock-makers, was the foremost American clock-maker in the late 18th and early 19th Century. While he made all kinds of clocks, such as steeple, church, hall and long-case clocks, his name is generally associated with designs for clock cases, patented by him in 1802. These original Willard "banjo-clocks" are much in demand to-day. Willard died in Roxbury, Massachusetts, in 1848.

L. L. P.—The Hawaiian 1851 stamps (Missionaries), 2 and 5 cents and two varieties of 13-cent stamps are rare, also the Hawaiian 5-cent 1853 and 1859-65 series, but as these have been counterfeited it would be necessary for us to see the stamps before determining their value.

E. V. V.—"The Works of William Hogarth," published in London by Jones & Company, 1833, and consisting of 109 engravings with comments and anecdotes, is complete in two

volumes. As it is often met with, \$3 would be a fair price for the two volumes at public sale. The painting you describe of that period and size and a copy of a Correggio would possibly be worth about \$200 in an old frame and in good condition.

M. E. T.—The books that you include in your list are not uncommon nor of great value, and would probably bring the following prices at public sale: "The Works of that Famous Chirurgeon, Ambrose Parey, 1678," \$3; "The Gardener's Dictionary, by Phillip Miller, F. R. S., Etc.," London, 1759, \$1; "A Brief and Plan of the Whole Book of the Revelation, Etc.," London, 1696, \$1; "The Economy of Human Life," translated from an Indian manuscript, Philadelphia, 1787, \$1; "Every Man His Own Lawyer," New York, 1748, \$2; "Pastorals, Epistles, Odes and Other Original Poems," London, 1745, \$1; "The Spectator," 8 volumes, London, 1747, \$2; "The New and Complete Book of Martyrs," by Rev. Mr. John Fox, 2 volumes, New York, 1794, \$1.

A. J. V. S.—In regard to your colored prints, "Faith and Hope," we would explain that prints of sentimental subjects have not the value of figure or historical subjects, and in this instance would be worth about \$1 each. A higher valuation might be influenced by the state of the print.

The Collector's Mart

Offered: Very old Sheffield vegetable dish (covered), with taper underneath. Only one found in a lifetime. Also pair gorgeous Sheffield fruit baskets—very large platter cover—oblong cake basket, four matched candlesticks with snuffer and tray, all in genuine old Sheffield and in unusual designs; several very quaint shaving or dressing cabinets collected in old South Carolina homes; a pair of Chippendale oak chairs brought over from England, very old; also pair of Gothic hall chairs in walnut, splendid type; another pair carved walnut parlor or bedroom chairs, and a pair of mahogany fiddle-back chairs; several good old chests of drawers in cherry, walnut and mahogany, with original brass handles, wooden knob; also some quaint candle stands, and tilt-top tea-tables. 12212

Offered: A fine old Chinese porcelain for sale. 12213

Offered: A genuine antique Chippendale sideboard, mahogany, veneered, inlaid with box, having brass handles with beehives on them and the motto, "Nothing without Labor," all in fine condition. Also, a grandfather clock, mahogany, veneered, inlaid with box, moonface and works, a door with brass tips on top of clock, a genuine antique, and good time-keeper. Also a large fine print of "Apollo and the Muses," Royal Academy, Paris, and a marine oil painting by "Richards." 12210

Offered: Two bronze lamps, one is 30" tall, with original chimney and engraved globe and crystals, the other is 22" tall, with original engraved globe and old crystals, fitted for electricity. Two antique Jackfield cups and saucers. Pair Sheffield candlesticks, round base, solid silver mounts. 12209

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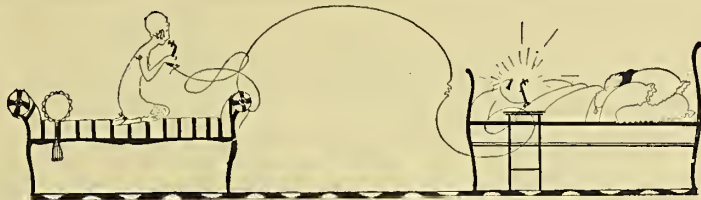
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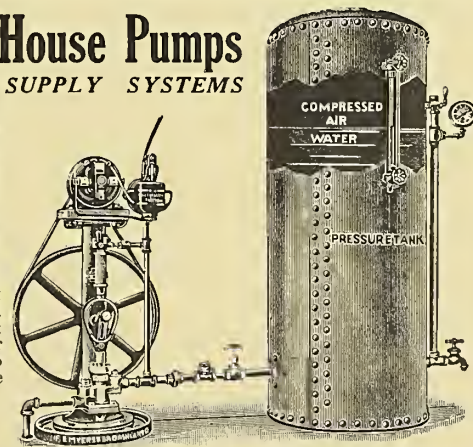
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Toy Dogs of Royalty

(Continued from page 37)



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York, representing a Pekinese with two puppies. Authorities date this piece with the Ming dynasty, 1368-1644, which, to one uninitiated in such matters, seems liberal enough. This was the oldest carving or painting Watson found, and, so far as I know, is the earliest date that can be confidently connected with the breed. The pet dogs of Henri III in the painting attributed to Jacopo de Empoli may be Pekinese, and then again they may not, and there is no proof of that other good story that Charles II received a pair of Pekingese from some Jesuit Missionaries.

THE PEKE'S MYSTERY

Whatever strange details in the Pekinese' mysterious life in the Forbidden City are hidden from us, certainly their official introduction to the bustling western world was romantic enough to please the most imaginative Peke owner. In August, 1860, General Gordon at the head of his English and French Crimean veterans appeared before Peking. The royal family fled, carrying with them, as one of their most precious possessions, the "sleeve dogs." The Emperor's aged aunt, however, was unable to escape, and she took refuge, outside of the city, in the Summer Palace. Upon the approach of the troops she committed suicide, and in her apartments, huddling behind the silk draperies, were five Pekinese. General, then Lieutenant, Dunne secured one of these, a pretty fawn and white. He very properly christened her Looty, and upon his return to England presented her to Queen Victoria. Admiral John Hay got two, a pair of biscuit-colored ones, while the remaining two, bright chestnuts with black masks, were brought back by Sir George Fitzroy, who gave them to the late Duchess of Richmond. From this last pair have sprung the famous Goodwood strain.

HIS SO-JOURN TO AMERICA

From time to time other Pekingese have come out of China. About 1898 Mrs. Guyer of Philadelphia received several from a kinsman living in Peking. These were the first to be seen in the United States. Dr. Mary Cotton of New York, one of our earliest Peke exhibitors, first showed a charming little black, called Chaon Ching We, a present from the Dowager Empress. A number have found their way to England, but the supply has never been large. Mrs. Douglas Murray's Ah Cum and Mr. George Brown's Sirrah, both founders of important English strains, were direct from the Dowager Empress' kennels. In China it is—or was before the Republic—a capital crime for anyone except the royal family and the mandarins to own a Pekinese, but some of these precious dogs have been smuggled out of the Forbidden City and sold. Since the breed has become so very popular in England and America it is suspected that some illicit source of supply has been opened up, for it is commonly remarked that later importations

have not had the quality of the dogs known authentically to have come from the Imperial Palace.

The typical Peke fairly teems with quality, and there is no dog to which the adjective "quaint" can be so aptly applied. His Chinese name, Shih-Tzu-Kom, little lion dog, fits him well, for his splendid mane and his large head make this little mite ludicrously like the king of beasts. Very distinctive, too, are his stout and bowed front legs and his perfectly flat skull. An unfortunate inclination to Anglicize the type was fortunately nipped in the bud, and the Chinese ideal of the flat skull, high-placed ears and deep, square foreface, together with the short legs and comparatively long body, has been preserved. The Peke's coat is not so silky as the toy spaniel's, in fact, the mane is quite coarse, while the feathering along the legs and the plume of the tail is very light and fluffy. Chestnuts and biscuits, both of which should have black masks, are the most popular colors, but brindles and solid-colored blacks, and blacks and whites are all perfectly orthodox shades. In China all these colors, and white, also, are esteemed, "so that," the Empress herself is quoted as saying, "there may be dogs appropriate for every costume in the Imperial wardrobe and for every ceremony and function."

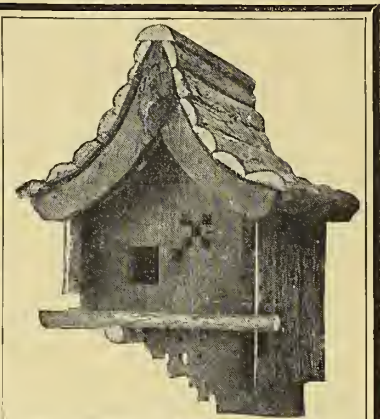
OLD-WORLD MANNERISMS

The Peke's quaintness extends beyond his looks to his disposition and his habits. Having, so it seems, inherited some notion of the punctilious etiquette of the East, he is the very pattern of all a little house dog should be. He is clean in his habits, very obedient, clever and remarkably affectionate. Cathay being on the opposite side of the globe may account for the Peke's very undog-like trick of washing his face with his paws, and having been bred and reared among a people who express affection by rubbing noses, it seems very proper that he should not lick, but rub his face against the hand that feeds him.

Should you make a Christmas present of one of these little dogs, you will do a very kind thing if you will write on the back of your card of greetings which you tie to his collar, "Sweets are very bad for me, and I like very much to be brushed." It is the saddest kind of mistaken kindness to give any dog candy, and but two meals a day—one of them a very light lunch—should be the rule.

CARE OF TOY DOGS

A veterinarian has confessed that when he receives a fashionable patient he puts the pampered mite in a runaway with a bit of old shoe and an onion. When the patient chews the tough leather word is sent to his mistress that "Your dog is improving," and when he tackles the onion she is notified that a cure has been effected. Ninety per cent of toy dog ills come from over-feeding. Nor is too much bathing good. A bath once a month is enough, but a good brushing should be given at least once a week. Upon these two simple rules depend the health and the happiness of the little house dog.



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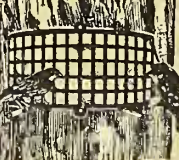
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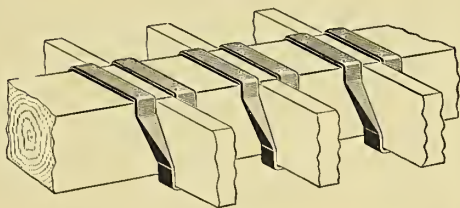
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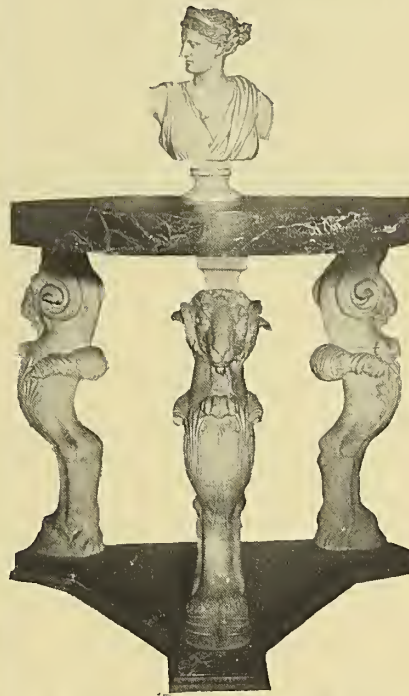
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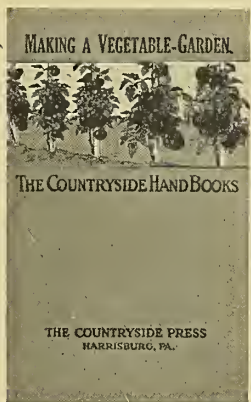
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**A.B. Vanderbeek
Bulbs**

The Little Dutch Kiddie is taking a well-deserved rest this month. In January, he will have a message about Roses, Dahlias and Gladioli that will interest you. He thanks you for the wonderful volume of orders you sent him this year.

174 BROADWAY, PATERSON, N. J.

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A group of prize winning Dalmatians at the annual dog show at Bayshore, Long Island

The Dog on the Street

The average dog as one meets him on the streets of village, town or city, is more or less completely a nuisance. He lacks the training to conduct himself decorously when off the leash, and when on it he takes delight in weaving his tether about the feet of such pedestrians as may pass his way. But do not blame the dog—the fault is not wholly his, and, besides, dogs will be dogs.

What is the remedy for this proclivity most dogs possess for running in and out of yards abutting on the street, chasing sundry cats and generally bothering people other than their owners? One way, of course, is to leave the beast at home, but that may be passed by as unworthy of present consideration. Another and better plan is to teach him to "heel," and here is the easiest way of doing it:

Provide a collar, a short leash and a light switch about three feet long. A lash dog whip will not answer well—the proper thing is a light one of whalebone, or the tip of a slender branch. Take the dog away from people and other distracting objects, slip on the collar and attach the leash. Then take the latter in the left hand, grasping it short so that when the hand is held at your back the dog will be forced to stand close to your heels. Pick up the switch in the right hand, and you are ready to begin the lesson.

Walk slowly away in a straight line, forcing the dog to follow close behind. Repeat the order "Heel!" every two or three steps. If the dog hangs back, never mind—just drag him along. If he tries to get ahead or turn to one side, stop him with the tip of the switch, playing about his muzzle. He will soon learn that the most comfortable thing

to do is to follow at your heels, and it will not take many lessons before he realizes the significance of the order which you keep repeating.

After the dog follows satisfactorily when walking in a straight line, lead him in a circle, stop, advance, go through all the manoeuvres incidental to an everyday walk. As the work progresses, slack up on the leash, finally entirely discarding it and the switch as the dog becomes proficient in his task.

The final step is to teach the meaning of the order "come to heel!" which command should bring him in from a distance. This may be done by using a long cord leash, allowing the dog to run off to its full length, and then pulling him in to the proper place while you give the new command. To release him from "heel" simply wave one hand forward and order "go on." He will learn this readily enough, but never let him leave position until told to do so.

The practical value of the above accomplishments is obvious. With the dog at heel he is under control without the nuisance of a leash; other dogs will not be as apt to bother him as if he were farther from you; you know where he is and do not have to worry about the danger of passing motor cars, etc. And, finally, there is the general public, particularly such portions of it as inhabit the region through which your and the dog's way leads. The public has its rights, and for the sake of all concerned they should be duly considered. The dog properly at heel is a dog under control, and as such he can be no more annoying than were he a fuzzy white pup with glass eyes and four wheels in place of feet.

R. S. Lemmon.

Winter Egg Production

The secret of egg production at this season lies in keeping the hens eating from daylight until dark. The days are short and much less time is spent off the roost than on it. If the floor is covered with a deep litter in which grain is scattered, the birds will be obliged to scratch and the exercise will keep them hungry. Oats or wheat in the morning and corn at night will prove satisfactory rations, provided a hopper of dry mash is kept before the fowls at all times and supplemented by an abundance of green food, like mangels, cabbages, alfalfa, beet pulp or sprouted oats. In some sections of the country alfalfa hay can be obtained cheaply and is highly desirable to use as a litter, for a large amount of it can be eaten.

If the poultry house is somewhat dark it will pay to whitewash the walls, for then the hens will remain off the roosts longer and will pack a few more kernels of corn into their crops. If any of the hens are found to be going to roost unusually early

and staying on the perches after daylight has come in the morning, it is safe to assume that they are loafers. On general principles, a laying hen is a busy hen and wastes no time in idle dreaming.

It is wise to keep the laying hens confined closely to their houses as long as cold weather lasts, but the breeding stock may be allowed to run outside when there is no snow on the ground. It is a poor plan to keep the windows closed; the more fresh air the birds can get the better, provided, of course, that it does not come through holes in the roofs or cracks in the walls. Muslin curtains may be dropped over the windows when very cold nights come or when hard winds are blowing, but they may not be needed for weeks at a time. Some years ago Prof. Graham kept a flock of hens all winter long in a common tent at the Connecticut Agricultural College, and they seemed as contented as fowls in the heated house, while they laid a very satisfactory number of eggs.

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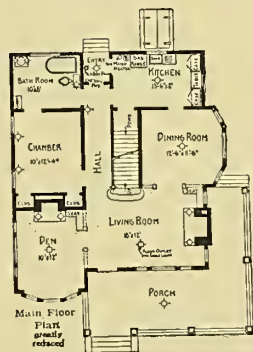
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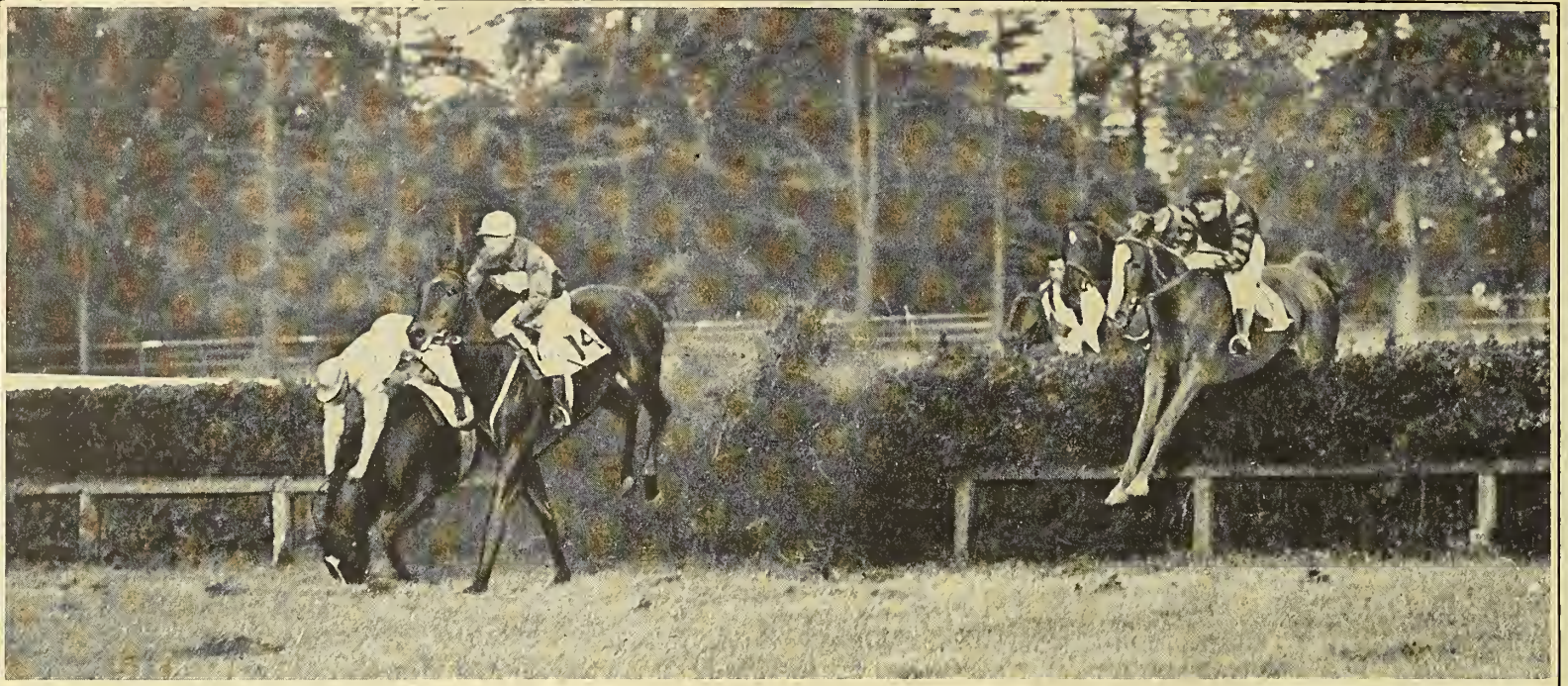
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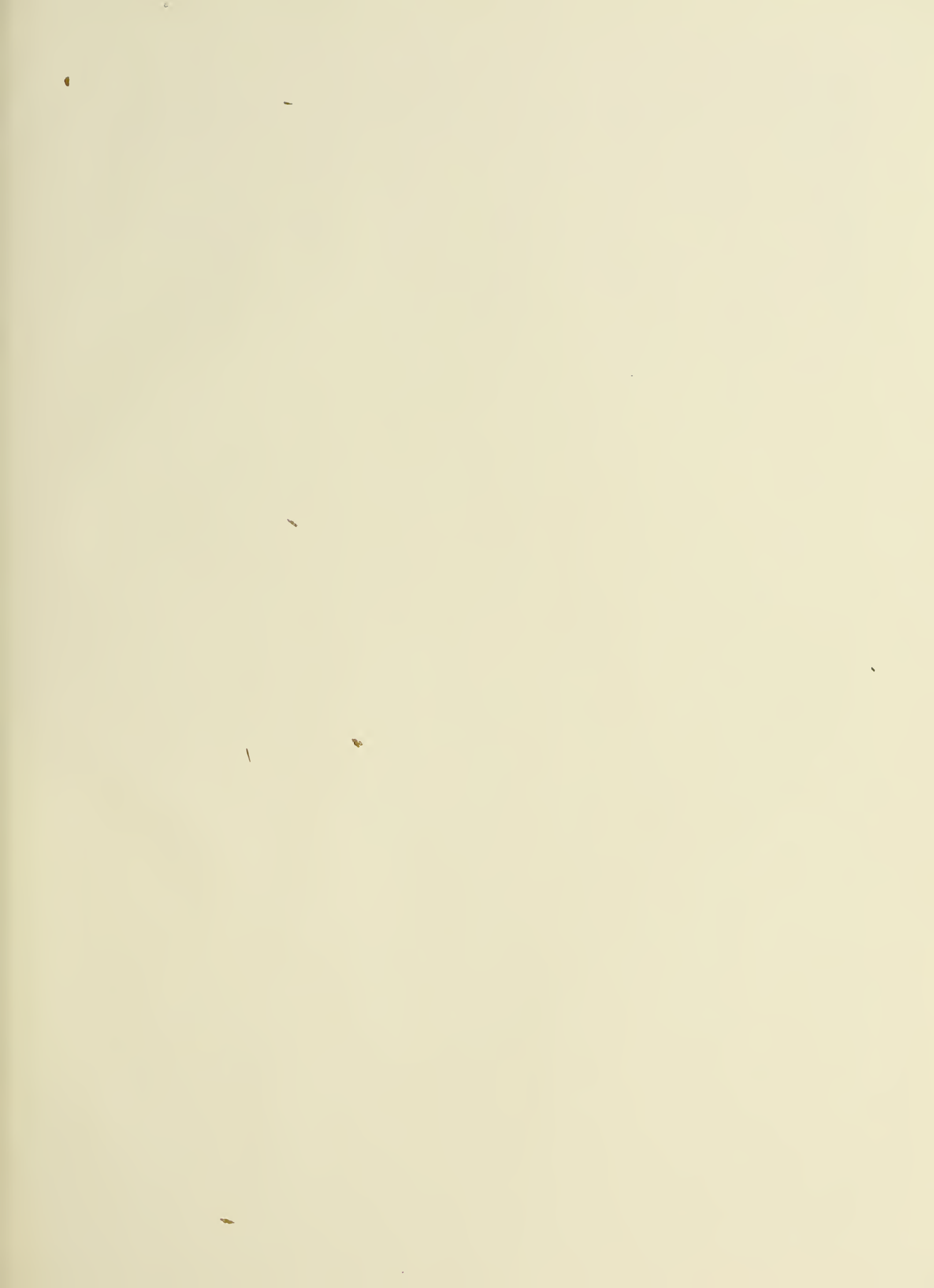
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